

MILLION  
DOLLAR  
LIBRARY

VOLUME IV

CURRENT & STANDARD HITS

NO REPEATS

FOR PROFESSIONAL USE



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# Theme from SUMMER OF '42

A Warner Bros. film

2

*Moderato* *Slowly*

*mf* *f* *p* *rall.*

*Rubato*

*Fm* *C7-9 / E bass* *Fm / Eb bass*

*mp*

*Dm7-5* *Bbm* *F7-9 / A bass* *Ab 6/9* *Gm7-5* *Gm7-5 / C bass* *C7*

*Ped.* *\** *Ped.* *Ped.* *Ped.* *mp* *\**

*Fmaj7 F6* *Bbm / F bass* *Fmaj7 F6* *F9*

*a tempo* *cresc. poco a poco*

*Ped.* *\** *Ped.* *\** *Ped.* *\** *Ped.* *\**

*Bbmaj7 Bb6* *Dm6* *E7-9* *Amaj7* *E7-9* *Amaj7* *Eb7-9*

*f* *rall.* *mf* *rall.*

*Ped.* *\** *Ped.* *\** *Ped.*

The musical score is written for piano in 4/4 time, featuring a key signature of two flats (Bb and Eb). It is divided into five systems of staves. The first system begins with a 'Moderato' tempo and a 'Slowly' section. Dynamics range from mezzo-forte (mf) to piano (p). The second system includes a 'Rubato' section and various chords such as Fm, C7-9 / E bass, and Fm / Eb bass. The third system continues with chords like Dm7-5, Bbm, F7-9 / A bass, Ab 6/9, Gm7-5, Gm7-5 / C bass, and C7, with a 'rall.' marking. The fourth system features Fmaj7 F6, Bbm / F bass, Fmaj7 F6, and F9, with a 'cresc. poco a poco' instruction. The fifth system includes Bbmaj7 Bb6, Dm6, E7-9, Amaj7, E7-9, Amaj7, and Eb7-9, with a 'f' dynamic and a 'rall.' marking. Pedal points are indicated throughout the piece.

Bb Eb m6 / Bb bass Bb Bb9  
 Ped. \* Ped. \* Ped. \* Ped. \*  
 Ebmaj9 Gm A7-9 Dmaj7 A7-9 Dmaj7 A7-9  
 rall. mf  
 Ped. \* Ped. Ped. Ped.  
 Dbmaj7 Ab7-9 Dbmaj7 G7-9 G7 Cmaj7 E7 Am7 Cm7-5  
 /C bass  
 rall. pmp  
 Ped. Ped. \*  
 Moderately fast Bb/F bass F7-9 Bb/F bass F7-9 First tempo Bbm  
 Cm7-5/F bass Bbm F7 sus4 F7 Bbm  
 rall. dim. poco a poco ppp  
 Ped.

Abmaj7 Eb7-9 Abmaj7 D7-9 D7/G bass G Bbm6 Gm7-5 - 3

*a tempo* *rall.* *a tempo* *rall.* *mp*

This system contains the first four measures of the piece. The chords are Abmaj7, Eb7-9, Abmaj7, D7-9, D7/G bass G, Bbm6, and Gm7-5 - 3. The dynamics are *a tempo*, *rall.*, *a tempo*, *rall.*, and *mp*.

First tempo Fmaj7/C bass F6/C bass Bbm/C bass Fmaj7/C bass. Bbm/C bass C7-9/C bass

*Ped.* *Ped.* *Ped.* *Ped.* *p*

This system contains measures 5 through 9. The chords are Fmaj7/C bass, F6/C bass, Bbm/C bass, Fmaj7/C bass., Bbm/C bass, and C7-9/C bass. The dynamics are *Ped.*, *Ped.*, *Ped.*, *Ped.*, and *p*.

Fm/C bass Gm7-5/C bass Fm F7

*f*

This system contains measures 10 through 14. The chords are Fm/C bass, Gm7-5/C bass, Fm, and F7. The dynamic is *f*.

Broadly Bbm F7/A bass Bbm/Ab bass Gm7-5

*mf* *Ped.* *Ped.* *Ped.* *Ped.*

This system contains measures 15 through 19. The chords are Bbm, F7/A bass, Bbm/Ab bass, and Gm7-5. The dynamic is *mf*. Pedal points are marked with *Ped.* and asterisks.

Ebm Bb7/D bass Gb6 Cm7-5 P/Cm7-5 /Fbass F7-9

*f* *mp* *rall.* *p* *f*

*No. 6-A* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

This system contains measures 20 through 25. The chords are Ebm, Bb7/D bass, Gb6, Cm7-5, P/Cm7-5 /Fbass, and F7-9. The dynamics are *f*, *mp*, *rall.*, *p*, and *f*. Pedal points are marked with *Ped.* and asterisks. The system ends with *No. 6-A*.

# Misty

5

Refrain \*Bb9 Ebmaj7 Bbm7 Eb7-9 Abmaj7

Look at me, I'm as help-less as a kit-ten up a tree And I feel like I'm

Abm Db9 Ebmaj7 Cm Fm7 Bb7-9 G7-5 C7

cling-ing to a cloud, I can't under-stand, I get MIST-Y just hold-ing your hand.

F7-5 Bb7 Bb9 Ebmaj7 Bbm7 Eb7-9 Abmaj7

Walk my way and a thou-sand vi-o-lins be-gin to play, Or it might be the

Abm Db9 Ebmaj7 Cm Fm7 Bb7-9 Eb Cm7 Fm7 Bb7-9

sound of your hel-lo, That mu-sic I hear, I get MIST-Y the mo-ment you're near.

Eb6 Ddim Eb6 Bbm7 Eb7-9 Abmaj7 A-6

You can say that you're lead-ing me on, But it's just what I want you to do,

Bbdim Ab6 Am7 D7 F7 Bb7 Edim

Don't you no-tice how hope-less-ly I'm lost, That's why I'm fol-low-ing you.

Fm7 Bb7-9 Bb9 Ebmaj7 Bbm7 Eb7-9 Abmaj7

On my own, would I wan-der through this won-der-land a-lone, Nev-er know-ing my

Abm Db9 Ebmaj7 Cm Fm7 Bb7-9

right foot from my left, My hat from my glove, I'm too MIST-Y and too much in

1. Eb E9 Fm7 Bb7+5 Bb9 2. Eb Abmaj7 Gm7 E7 Ebmaj7

love. Look at love.



# THE FIRST TIME EVER I SAW YOUR FACE

*As sung by Roberta Flack on Atlantic Records*

Ewan MacColl

Slowly

C Dm G7 C Dm G7

Pedal throughout

Dm G7 C

The first time \_\_\_\_\_ ev-er I saw your face, \_\_\_\_\_

Am Em F

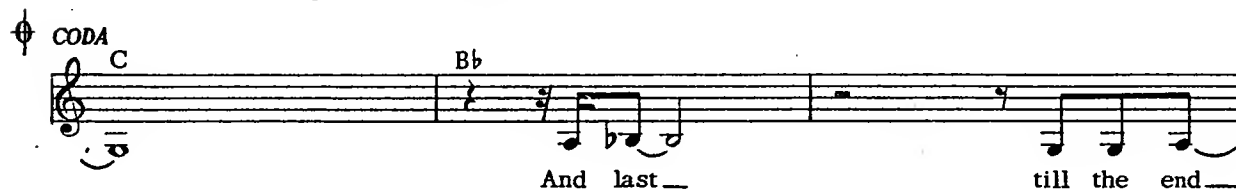
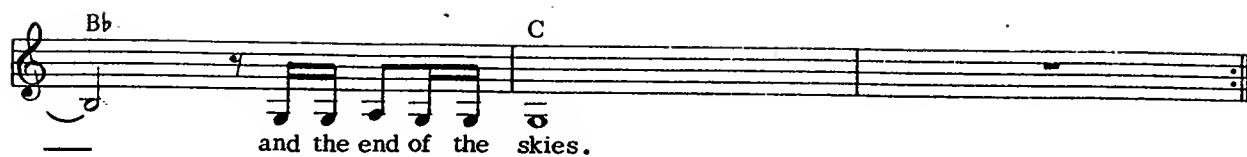
I thought the sun \_\_\_\_\_ rose \_\_\_\_\_ in your eyes \_\_\_\_\_

F G(sus4) G7

And the moon \_\_\_\_\_ and the stars \_\_\_\_\_ were the

C to Coda Bb

gifts you gave \_\_\_\_\_ To \_\_\_\_\_ the dark \_\_\_\_\_



2. The first time ever I kissed your mouth  
I felt the earth move in my hand,  
Like the trembling heart of a captive bird  
That was there at my command, my love,  
That was there at my command.

3. The first time ever I lay with you  
And felt your heart so close to mine,  
And I knew our joy would fill the earth  
And last till the end of time, my love.  
The first time ever I saw your face,  
Your face, your face, your face.

# The Candy Man

From the film "WILLY WONKA AND THE CHOCOLATE FACTORY"

A David L. Wolper Production

Refrain-Moderato, joyfully

Cmaj7 C6 Cmaj9 A7-9 Dm7 G7

Who can take a sun - rise \_\_\_\_\_ sprin - kle it with dew, \_\_\_\_\_  
Who can take a rain - bow \_\_\_\_\_ wrap it in a sigh, \_\_\_\_\_

Gm7 C7 Fmaj7 Bb9 C/G Am7

\_\_\_\_\_ cov - er it in choc - 'late and a mir - a - cle or two? \_\_\_\_\_  
\_\_\_\_\_ soak it in the sun and make a straw - b'ry lem - on pie? \_\_\_\_\_ The

Am7/D D7 Dm7/G C F/G

can - dy man, \_\_\_\_\_ (The can - dy man, \_\_\_\_\_ the can - dy man can. \_\_\_\_\_ the

C Am7 D7sus D7 Dm7/G

can - dy man can.) \_\_\_\_\_ The can - dy man can 'cause he mix - es it with love and mak, the

1. Cmaj7 F/G Cmaj7 Dm7/G 2. Cmaj7 F/G C C7sus C7

world taste good, \_\_\_\_\_ world taste good, \_\_\_\_\_ The

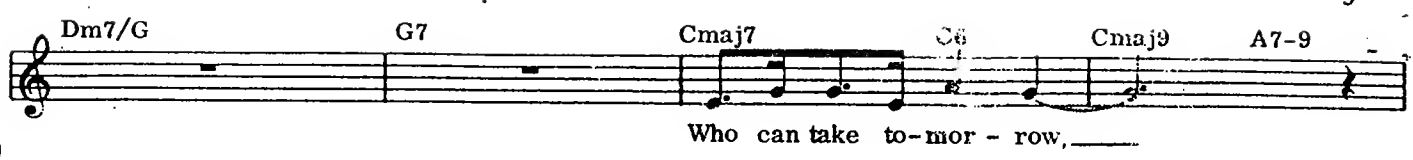
Fmaj7 F#o C/G GnoD Cmaj7 C6

can - dy man makes ev - 'ry - thing he bakes sat - is fy - ing and de - li - cious.

F#m7-5 B7+ B7+(-9) Em Em7 Em7/A A7-9 Dm7 Tacet Bb7 A7 Ab7-5 G7 Tacet

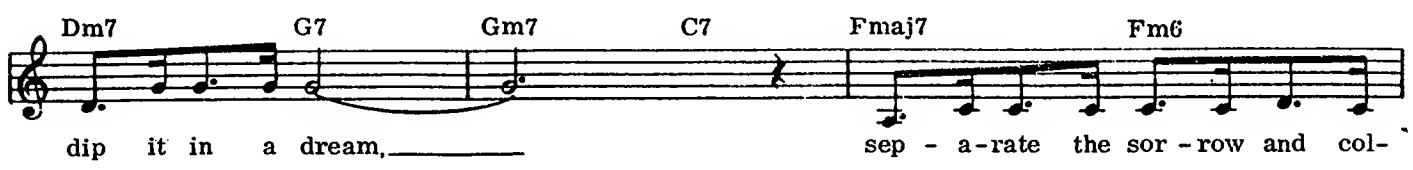
Talk a - bout your child - hood wish - es! \_\_\_\_\_ You can e - ven eat the dish - es! \_\_\_\_\_

Dm7/G G7 Cmaj7 C6 Cmaj9 A7-9



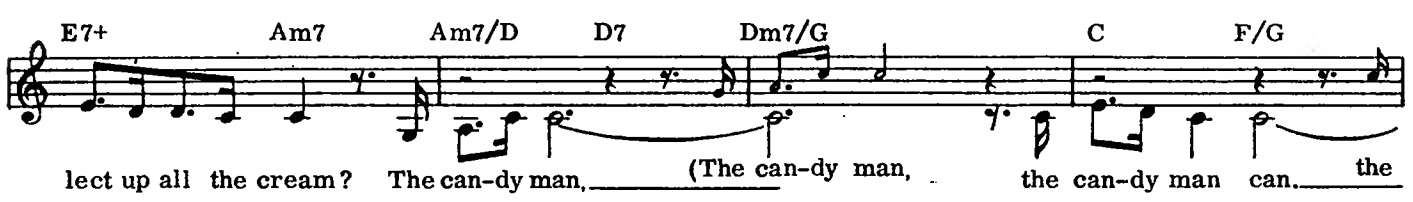
Who can take to-mor - row, \_\_\_\_\_

Dm7 G7 Gm7 C7 Fmaj7 Fm6



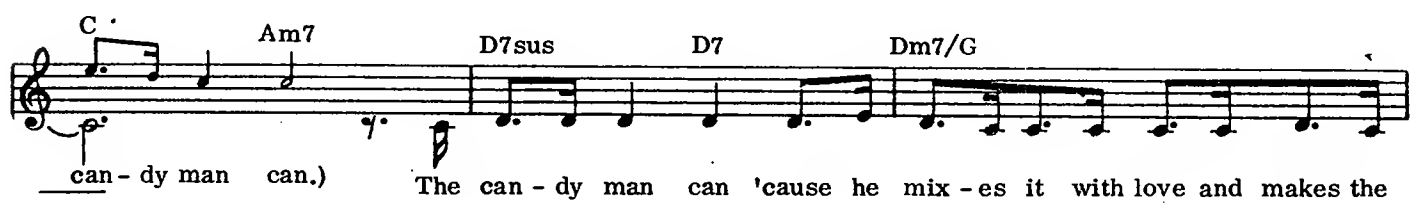
dip it in a dream, \_\_\_\_\_ sep - a-rate the sor - row and col -

E7+ Am7 Am7/D D7 Dm7/G C F/G



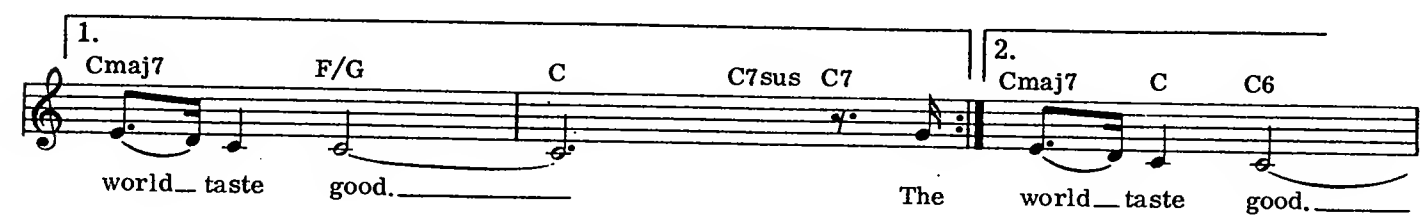
lect up all the cream? The can-dy man, \_\_\_\_\_ (The can-dy man, the can-dy man can. \_\_\_\_\_ the

C Am7 D7sus D7 Dm7/G



can - dy man can.) The can - dy man can 'cause he mix - es it with love and makes the

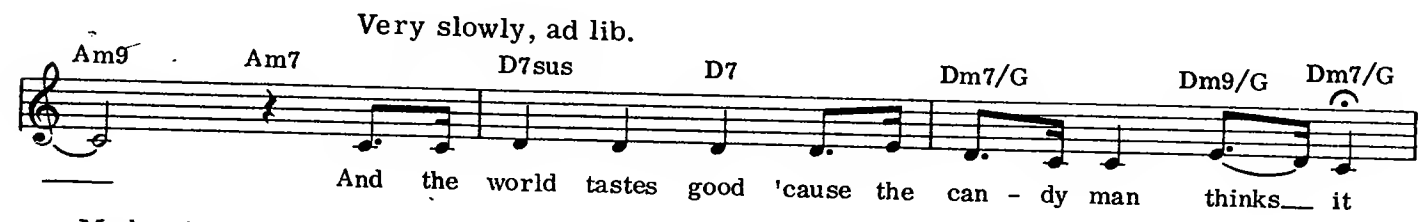
1. Cmaj7 F/G C C7sus C7 2. Cmaj7 C C6



world\_ taste good. \_\_\_\_\_ The world\_ taste good. \_\_\_\_\_

Very slowly, ad lib.

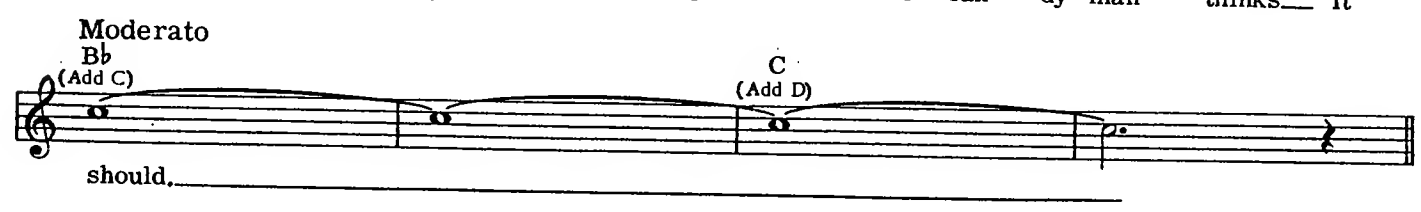
Am9 Am7 D7sus D7 Dm7/G Dm9/G Dm7/G



And the world tastes good 'cause the can - dy man thinks\_ it

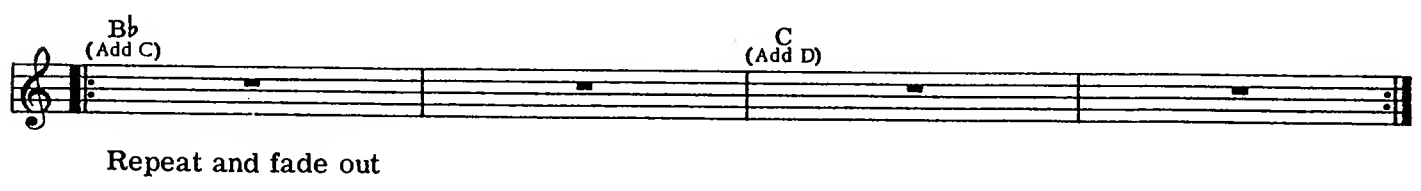
Moderato

Bb (Add C) C (Add D)



should, \_\_\_\_\_

Bb (Add C) C (Add D)



Repeat and fade out

# i'd like to teach the world to sing

(in perfect harmony)

Moderately

I'd like to build the world a home\_ and fur - nish it with

love, Grow ap - ple trees and hon - ey bees\_ and snow-white tur - tle

doves. I'd like to teach the world to sing\_ in per - fect har - mo -

ny, I'd like to hold it in my arms\_ and keep it com - pa -

ny. I'd like to see the world for once\_ all stand - ing hand in

hand, And hear them ech - o through the hills\_ for peace through-out the land.

That's the song I hear, \_ \_ \_ \_ \_ let the world sing to - day. \_ \_ \_ \_ \_

*Fine*



4 2 C 3 1 Bb 5 3 11

A song of peace that ech - oes on and nev - er goes a -

F C C7 2 1 3 4

way. Put your hand in my hand, Let's be - gin to -

F C C7 Bb D.S. al Fine C7 2

day. Put your hand in my hand, Help me find the way. I'd

## PRECIOUS AND FEW

A Bm7 3fr G

Pre - cious And Few are the mo - ments we two can share;  
Ba - by it's you on my mind your love is so rare;

Bm7 3fr E7 A

qui - et and blue like the sky  
be - ing with you is a feel -

Bm7 3fr G Bm7 3fr E7 3

I'm hung o - ver you. And if I  
ing I just can't com - pare. And if I

Dmaj7 G#m7 4fr C#7 F#m7 B7

can't find my way back home it just would - n't be fair,  
can't hold you in my arms it just would - n't be fair,

Emaj7 D A/C# Bm7~ 3fr E7

'cause Pre - cious And Few are the mo - ments we two can  
'cause Pre - cious And Few are the mo - ments we two can

1. A E7 Bm7 3fr E7 2. A

share. share.

Bb maj7 Am7 Gm Eb maj7

*f*

3 3

F F7 Ebmaj7 Am7 D7

And if I can't find my way back home

Gm7 C7 Fmaj7 Eb 3fr Bb/D

it just would-n't be fair, 'cause Pre - cious And Few are the mo -



ments we two can share.



Pre-cious And Few are the mo - ments we two can share;



Qui-et and blue like the sky I'm hung o-ver you. And if I

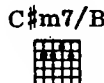


can't find my way back home

it just would-n't be fair,



'cause Pre-cious And Few are the mo - ments we two can



share.

# LOVE THEME FROM "THE GODFATHER"

Music by  
NINO ROTA

Slowly

*mp*

Cm Fm C Cm

Cm Eb Fm

*mf*

Cm G7sus G7 Cm

*f*

Bb7 D Bb7 Eb

15

First system of musical notation, measures 1-4. The key signature has two flats (B-flat and E-flat). Measure 1: Treble clef has a half note F with a  $\text{Db}$  above it and an  $\text{F}$  below it; Bass clef has a triplet of eighth notes (B-flat, A-flat, G) with a 3 above it. Measure 2: Treble clef has a half note A-flat with an  $\text{Fm}$  above it and an  $\text{Ab}$  below it; Bass clef has a triplet of eighth notes (B-flat, A-flat, G) with a 3 above it. Measure 3: Treble clef has a half note G; Bass clef has a half note F. Measure 4: Treble clef has a half note G with an  $\text{N.C.}$  above it; Bass clef has a half note F. A  $\text{mf}$  dynamic marking is present in the bass clef of measure 4.

Second system of musical notation, measures 5-8. Measure 5: Treble clef has a half note G with a  $\text{Cm}$  above it; Bass clef has a half note F. Measure 6: Treble clef has a half note A-flat with an  $\text{Fm}$  above it and a  $\text{C}$  below it; Bass clef has a half note F. Measure 7: Treble clef has a half note G with a  $\text{Cm}$  above it; Bass clef has a half note F. Measure 8: Treble clef has a half note A-flat with a  $\text{Cm}$  above it; Bass clef has a half note F.

Third system of musical notation, measures 9-12. Measure 9: Treble clef has a half note G with an  $\text{Fm}$  above it and a  $\text{C}$  below it; Bass clef has a half note F. Measure 10: Treble clef has a half note A-flat with a  $\text{Cm}$  above it; Bass clef has a half note F. Measure 11: Treble clef has a half note G with an  $\text{Fm}$  above it and a  $\text{C}$  below it; Bass clef has a half note F. Measure 12: Treble clef has a half note A-flat with an  $\text{Fm}$  above it and a  $\text{C}$  below it; Bass clef has a half note F.

Fourth system of musical notation, measures 13-16. Measure 13: Treble clef has a half note G with a  $\text{Cm}$  above it; Bass clef has a half note F. Measure 14: Treble clef has a half note A-flat with a  $\text{Cm}$  above it; Bass clef has a half note F. Measure 15: Treble clef has a half note G with a  $\text{Cm}$  above it; Bass clef has a half note F. Measure 16: Treble clef has a half note A-flat with a  $\text{Cm}$  above it; Bass clef has a half note F. A  $\text{mf}$  dynamic marking is present in the bass clef of measure 13.

Fifth system of musical notation, measures 17-20. Measure 17: Treble clef has a half note G with a  $\text{Cm}$  above it and a  $\text{G}$  below it; Bass clef has a half note F. Measure 18: Treble clef has a half note A-flat with a  $\text{G7sus}$  above it; Bass clef has a half note F. Measure 19: Treble clef has a half note G with a  $\text{G7}$  above it; Bass clef has a half note F. Measure 20: Treble clef has a half note A-flat with a  $\text{Cm}$  above it; Bass clef has a half note F.



# an old fashioned love song

Gm Bb/F Eb D

Just An Old Fa - shioned Love Song — play - ing on the

Gm Bb/F Eb D

ra - di - o. — And

GM Bb/F Eb D

wrapped a - round — the mus - ic is the sound — of some - one pro - mis - ing — they'll

Gm Bb/F Eb D

nev - er go. —

G G/F Eb D

You'll swear you've heard - it be - fore — as it slow - ly ram - bles on and on. —

GM Bb/F Eb D To Coda

No need in bring - ing 'em back — 'cause they've ne - ver real - ly gone.

Bb C

Just An Old — Fa - shioned love — Song. —

Eb F Bb Bb° Eb 6/Bb Bb

com - ing down — in three part har - mo - ny —

Bb C

Just An Old — Fa - shioned Love — Song. —

Eb F Gm Bb/F  
 One I'm sure\_\_ they wrote\_\_ for you and me, to weave our dreams up-on\_\_ and  
 Eb D Gm Bb/F  
 lis - ten to\_\_ each eve-'ning when the lights\_\_ are low.\_\_  
 Eb D Gm Bb/F  
 To un - der-score\_\_ our love af - fair\_\_ with  
 Eb D Gm Bb/F  
 ten - der-ness\_\_ and feel - ings that we've come to know.\_\_  
 Coda  
 Eb D Am Gm D7 %  
 Bb  
 Just An Old\_\_ Fa - shioned.  
 C Eb F  
 Love Song,\_\_\_\_ com-in' down\_\_ in three part har - mi - ny.  
 Bb Bb° Eb6/Bb Bb Bb  
 Just An Old\_\_ Fa - shioned  
 C Eb F  
 Love Song,\_\_\_\_ One I'm sure\_\_ they wrote\_\_ for you and  
 Bb C7  
 Eb F Bb

Detailed description: This is a musical score for the song "Just An Old Fashioned". It is written in the key of B-flat major (two flats) and 4/4 time. The score consists of eight staves. The first four staves contain the main vocal melody with lyrics: "One I'm sure\_\_ they wrote\_\_ for you and me, to weave our dreams up-on\_\_ and lis - ten to\_\_ each eve-'ning when the lights\_\_ are low.\_\_ To un - der-score\_\_ our love af - fair\_\_ with ten - der-ness\_\_ and feel - ings that we've come to know.\_\_". The fifth staff is a double bar line with the word "Coda" above it. The sixth staff begins the coda with the lyrics "Just An Old\_\_ Fa - shioned." and continues on the seventh and eighth staves with the lyrics "Love Song,\_\_\_\_ com-in' down\_\_ in three part har - mi - ny." and "Just An Old\_\_ Fa - shioned". The score includes various chord symbols: Eb, F, Gm, Bb/F, D, Am, D7, Bb, Bb°, Eb6/Bb, C7, and Bb. The melody is written on a treble clef staff, and the piano accompaniment is indicated by the chord symbols and some bass notes on the lower staves.

# You Don't Have To Say You Love Me

(IO CHE NON VIVO [SENZA TE])

Original Italian Lyrics by

V. PALLAVICINI

English Lyrics by

VICKI WICKHAM and SIMON NAPIER-BELL

Music by  
P. DONAGGIO

Moderately

The musical score is written for voice and piano. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked 'Moderately'. The piano part features a continuous triplet bass line. The vocal melody is in the treble clef. Lyrics are written below the vocal line. Chord markings are placed above the piano part. The score includes a piano introduction and a final instrumental section.

When I said I  
need - ed you You said you would  
al - ways stay It was - n't me who  
changed but you and now you've gone a - way.  
Don't you see that now you've gone And I'm left here  
on my own That I have to  
fol - low you and beg you to come  
home. You don't have to say you love me  
just be close at hand, You don't have to stay for - ev - er

Chord markings: Bbm, Bbm7, Eb7, Ab, Db, Ebm, Gm7-5, G7-9, C7, Fm, Bbm, Bbm7, Eb7, Ab, Db, Bbm, Gm7-5, C7, F, Dm, Gm, C7, F, Dm.

Gm7 C7 F Am  
 I will un - der - stand, Be - lieve me, be - lieve me I

Dm Gm7  
 can't help but love you But be - lieve me I'll nev - er tie you

C Tacet  
 down. Left a - lone with just a

Bbm Bbm7 Eb7 Ab  
 mem - o - ry Life seems dead and quite un - real,

Db Bbm C7 C7-9 C7+5  
 All that's left is lone - li - ness there's noth - ing left to

Fm F Dm  
 feel. You don't have to say you love me

Gm C7 F Dm  
 just be close at hand, You don't have to stay for - ev - er

Gm7 C9 F D  
 I will un - der - stand, Be - lieve me, be - lieve me.

G Em Am D7  
 You don't have to say you love me just be close at hand,

G Em7 D7 G Dm6  
 You don't have to stay for - ev - er I will un - der - stand Be - lieve me, be -

G Dm6 G  
 lieve me, be - lieve me.

# THE WAY OF LOVE

English Words by  
AL STILLMAN

Music by  
JACK DIEVAL

Quite slowly

Piano

The piano introduction is in 4/4 time, marked 'Quite slowly'. It begins with a forte (f) dynamic. The melody is played in the right hand, featuring several triplet eighth notes. The left hand provides a harmonic accompaniment with chords and single notes.

Refrain (*slowly with expression*)

G7(b9) C E7(sus.4) E7 A7(b9)

When you meet a boy — that you like a lot, — And you fall in love — but he

D7(sus.4) D7 G7(b9) Am

loves you not, — If a flame should start — as you hold him near, — Bet-t-

B7(sus.4) B7 Dm7 G7 G7(b9) C

keep your heart — out of dan-ger, dear. — For the way of love — is a

E7(sus.4) E7 A7(b9) D7(sus.4) D7

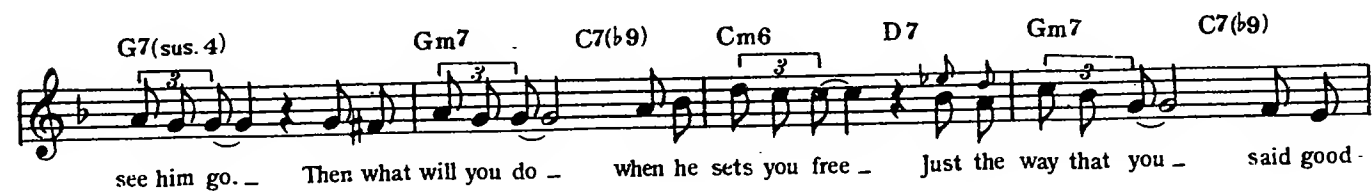
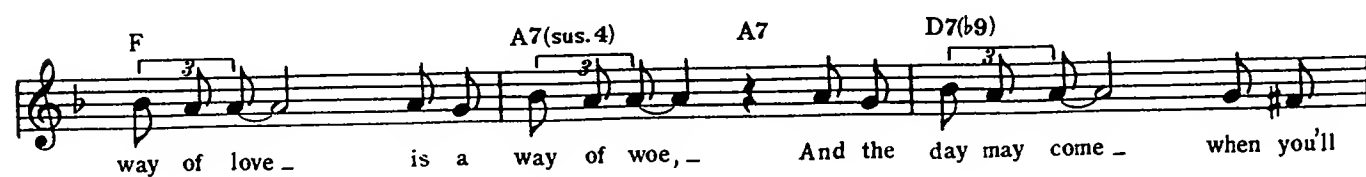
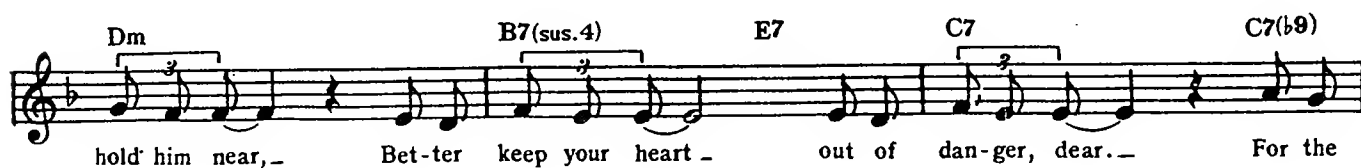
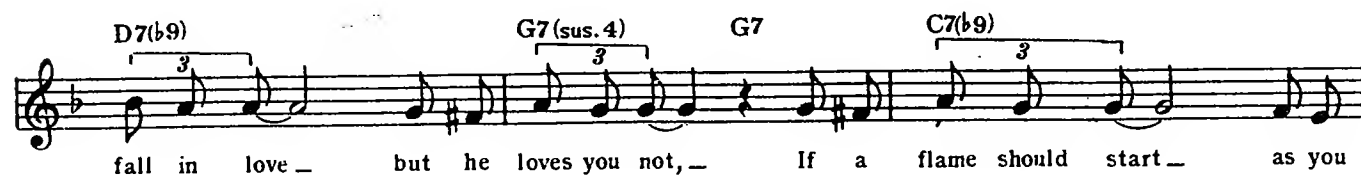
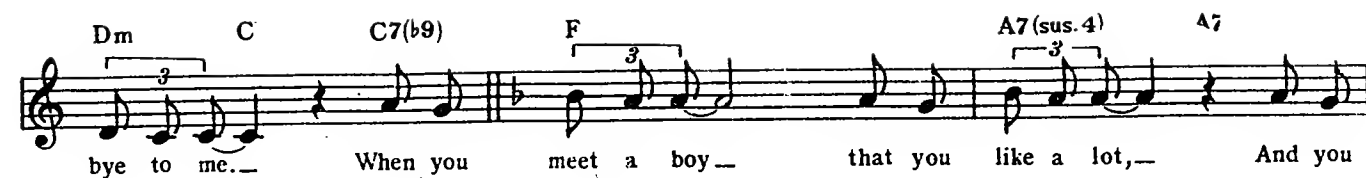
way of woe, — And the day may come — when you'll see him go. — Then what

Dm7 G7(b9) Gm6 A7 Dm7 G7(b9)

will you do — when he sets you free — Just the way that you — said good

The vocal melody for the refrain is written on a single staff in 4/4 time. It is marked 'slowly with expression'. The lyrics are written below the staff, with hyphens indicating syllables that span across measures. Chord symbols are placed above the staff at various points to indicate the harmonic structure.





# YOU'VE GOT A FRIEND

Words and Music by  
CAROLE KING

Slowly



When you're down — and trou - bled and you need — some love and care — And  
a - bove — you grows — dark — and full of clouds — And

noth-in', — noth- in' is go - in' right, — Close your eyes — and  
that ol' — north wind be- gins — to blow, — Keep your head — to-

think of me and soon I will be there — To bright-en up — e - ven your dark-est night —  
geth - er and call my name out loud; — Soon you'll hear — me — knock - in' at — your door —

— You just call — out my name — and you know — wher-ev-er I am —

— I'll come run - nin' — to see you a - gain. —

Win-ter, spring, sum-mer or fall— All you have to do is call \_\_\_\_\_ and I'll be there.

1.

Ab Abmaj7 D# Ab6 Ab7 To Coda D# Cm7

— You've got a friend. — If the sky —

Bbm7 D#6 (Ebbass) Ab D# (Abass) D# (C bass) Ab Bbm Ab Gm7 C7 NC

— there, — yes, I will. — Now ain't it good to know that you've — got a friend — when

D# Cm7 Bbm7 D#6 (Ebbass) G# D#

peo-ple can be — so cold? — They'll hurt — you, yes, and de-sert — you and take your soul — if you let

Ab Abmaj7 D# G#7 F#m

them. Oh, but don't you let — them. You just call —

B#7 B#6 Bbm7 (Ebbass) D. S. al + Coda

— there, — yes, I will. —

+ Coda D# Cm7

— You've got a friend. — You've got a friend. — Ain't it good — to know you've got a

Bbm7 D#6 (Ebbass) Ab D# (Abass) Ab D# (Abass) Repeat and fade

# KISS AN ANGEL GOOD MORNIN'

Words and Music by  
BEN PETERS

Moderately



Verse:



1. When - ev - er I chance to meet —  
2. (Well,) peo - ple may try to guess —

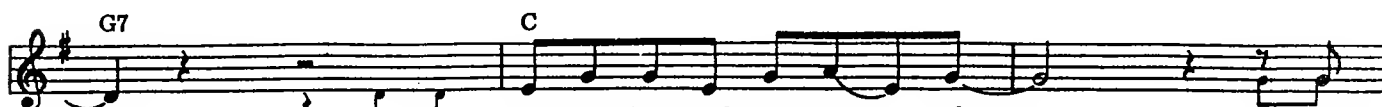
some old friends — on the — street, —  
the se - cret of hap - pi - ness, —



— They won - der how does a man — get to be this way. —  
— But some of them nev - er learn, — it's a sim - ple thing. —



— I've al - ways got a smil - in' — face, —  
— The se - cret I'm speak - in' — of —

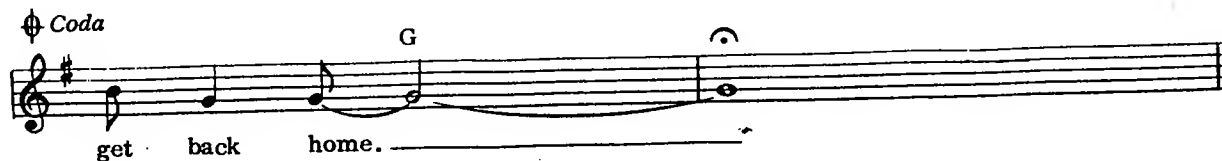
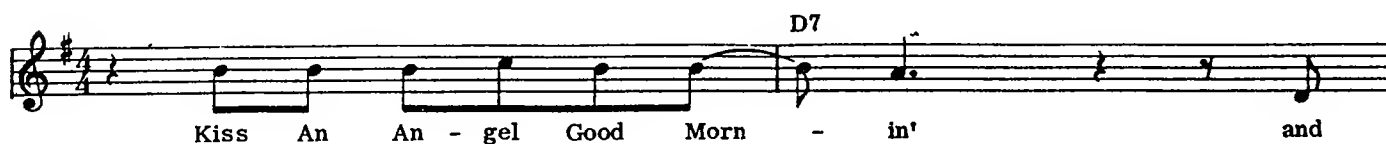


— an - y - time and an - y — place, — And  
— is a wom - an and a man in — love, — And the



— ev - 'ry - time they ask me why, — I just smile and say. —  
— an - swer is in this song — that I al - ways sing. —

Chorus:



## Piano Solo

## BRIAN'S SONG

Arranged by SID ENGEL

Music by  
MICHEL LEGRAND

Moderate

Chord progression for "Brian's Song" (Piano Solo):

Key: A major (4 sharps: F#, C#, G#, D#). Time signature: 4/4.

Chords and measures:

- Measure 1: A
- Measure 2: A/G#
- Measure 3: D/F#
- Measure 4: E7/G#
- Measure 5: A
- Measure 6: A/G#
- Measure 7: D/F#
- Measure 8: E7/G#
- Measure 9: A
- Measure 10: A/G#
- Measure 11: D/F#
- Measure 12: A/E
- Measure 13: G/D
- Measure 14: D
- Measure 15: Esus
- Measure 16: F
- Measure 17: A
- Measure 18: A/G#
- Measure 19: D/F#
- Measure 20: E/G#
- Measure 21: A
- Measure 22: A/G#
- Measure 23: F#m6
- Measure 24: C#m
- Measure 25: E/B
- Measure 26: F#m
- Measure 27: A/E
- Measure 28: Bsus
- Measure 29: B7

The piano solo is marked *p* (piano) and *Moderate*. The bass line consists of a steady eighth-note accompaniment in the left hand, while the right hand plays a melody of eighth and quarter notes.

E7 Ein7 Emaj 27

*mf*

First system of musical notation, measures 27-29. Treble and bass staves. Chords: E7, Ein7, Emaj. Dynamics: *mf*.

Em7 Bm G

Second system of musical notation, measures 30-32. Treble and bass staves. Chords: Em7, Bm, G.

B G Bm Esus Esus

Third system of musical notation, measures 33-35. Treble and bass staves. Chords: B, G, Bm, Esus, Esus.

Esus

Fourth system of musical notation, measures 36-38. Treble and bass staves. Chord: Esus.

A A/G# D/F# E A A/G# D/F# E

*ff*

Fifth system of musical notation, measures 39-44. Treble and bass staves. Chords: A, A/G#, D/F#, E, A, A/G#, D/F#, E. Dynamics: *ff*.

A A/G# D/F# A/E G/D D

Sixth system of musical notation, measures 45-50. Treble and bass staves. Chords: A, A/G#, D/F#, A/E, G/D, D.

Esus E A A/G# D/F# E

A A/G# A7sus A7 Dmaj7

A/C# Bm7 Esus E7

A A/G# D/F# E/G# A A/G#

D/F# E/G# A A/G# D/F# A/E

D A/E Bm7 D/E E A

*mp*

Slowly



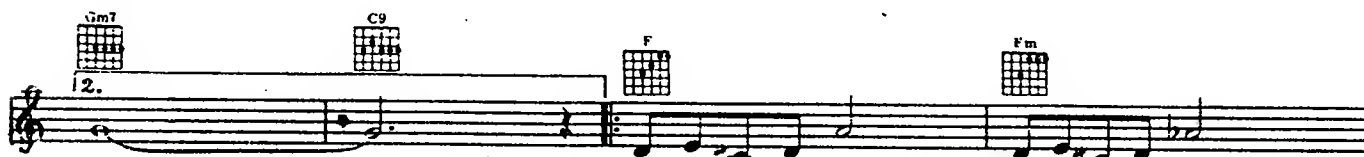
## LONELY IS THE NAME

*a tempo*

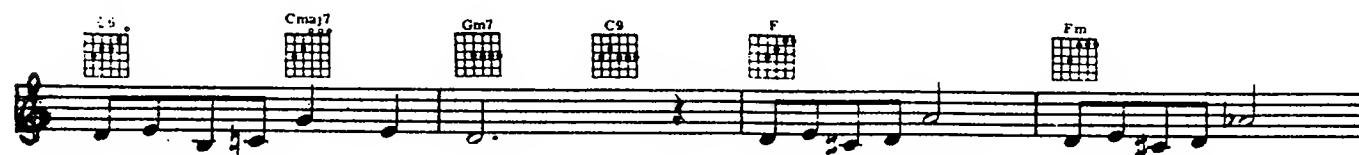
1. Lone-ly Is The Name \_\_\_\_\_ that I ans- wer to, and Cry- ing is the game \_\_\_\_\_ 'cause I'm los- ing you, I'll  
 2. sor- ry is the role \_\_\_\_\_ that you make me play, Tor- ment- ed is the soul \_\_\_\_\_ that is mine to- day, I'm



nev- er be the same \_\_\_\_\_ with - out your love, Be - lieve me,  
 lost be- yond con- trol \_\_\_\_\_ with - out your



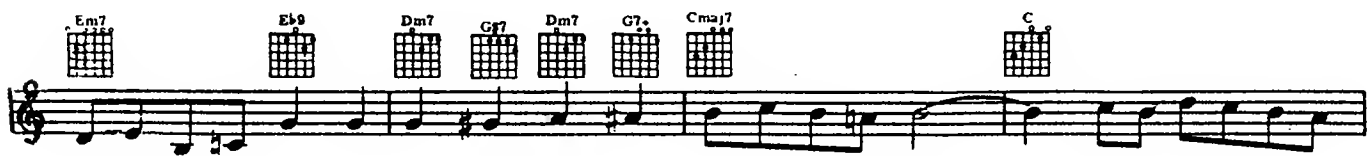
love. \_\_\_\_\_ Miss- ing is the kiss, ab- sent is the sigh,



Gone, the look of love you wore. Was it all a dream, was it all a lie,



Cry- ing is the game \_\_\_\_\_ till you're back with me, I'll nev- er be the same \_\_\_\_\_ with - out your



Don't you love me an - y - more? Just tell them Lone- ly Is The Name, \_\_\_\_\_ it will al- ways be, and

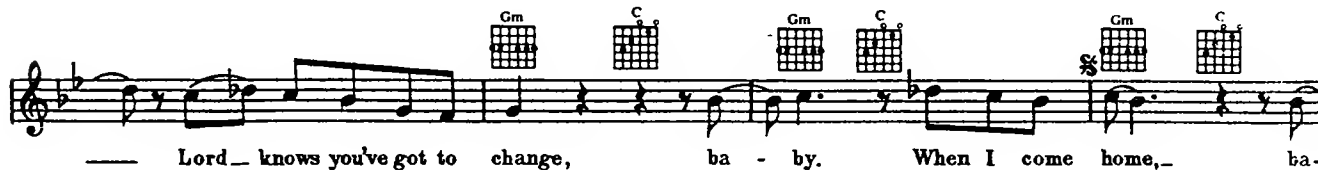
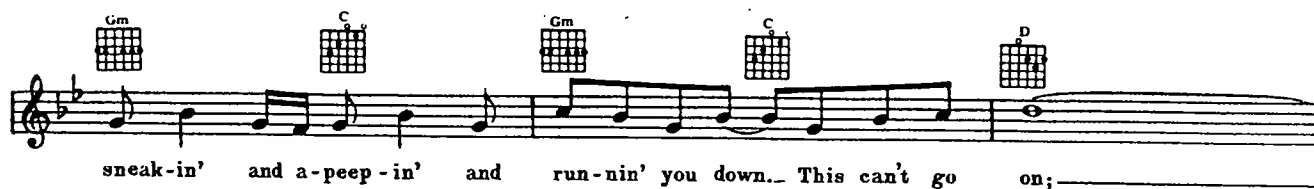
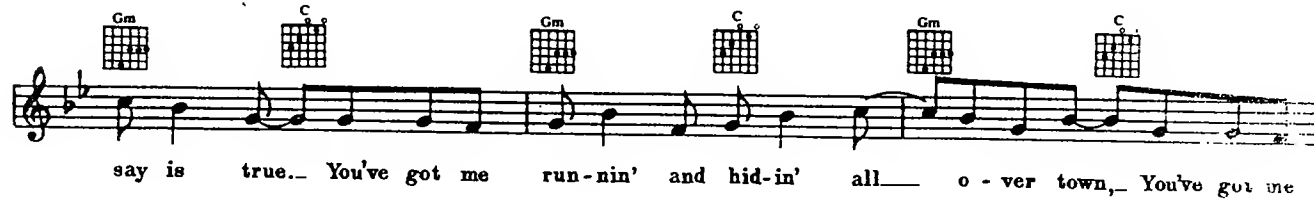
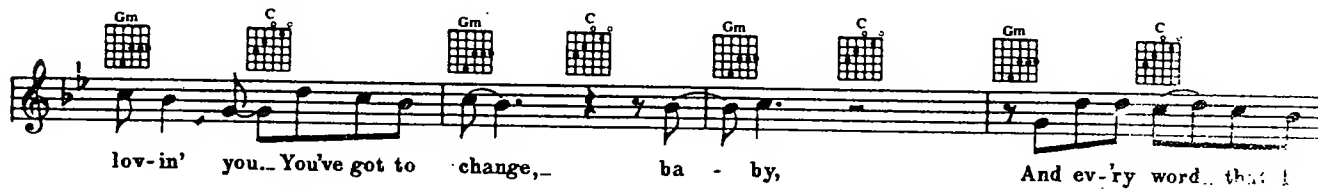
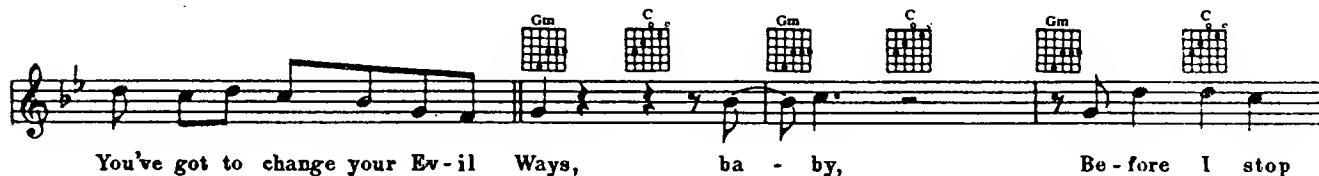


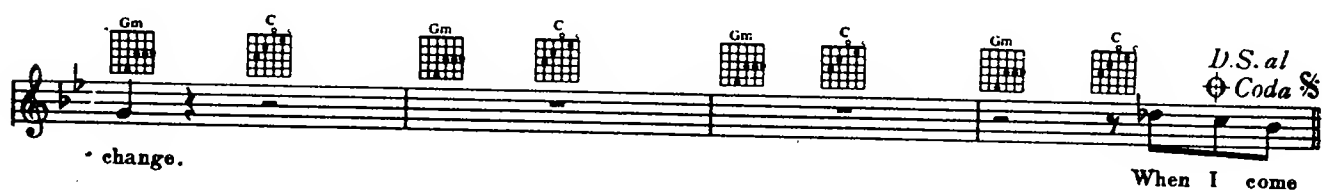
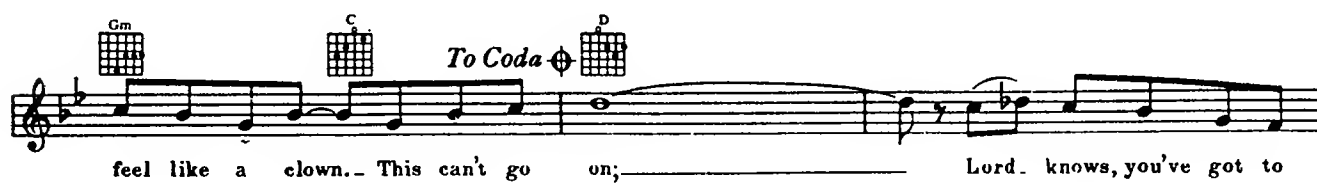
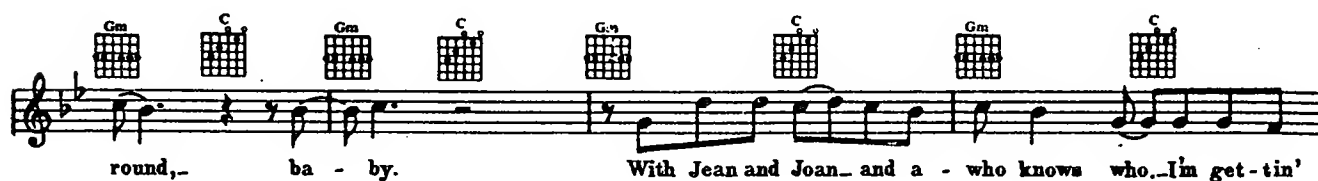
love. \_\_\_\_\_ with - out your love. \_\_\_\_\_

# EVIL WAYS

by Sonny Henry

Moderato





## MY SWEET LORD

Words and Music by  
GEORGE HARRISON

Moderately Bright 4

**Guitar Chords:**

- System 1: Fm, Bb, Fm, Bb
- System 2: Eb, Cm, Eb, Cm
- System 3: Eb, Edim, Fm, Bb
- System 4: Fm, Bb, Fm, Bb

**Piano Accompaniment:**

*f*

My Sweet Lord

um, my Lord, um, my Lord


 I real-ly want to see you; know you; Real-ly want to Real-ly want to


 be with you. go with you. Real-ly want to see you, Lord, but it takes so long, my Lord. Real-ly want to show you, Lord, that it won't take long, my Lord.


 (Group sing 2nd time). Hal - le - lu My Sweet Lord, jah! Hal - le - lu um my Lord.


 Hal - le - lu um my Lord jah! Hal - le - lu I real-ly want to jah!


 see you. Real-ly want to see you. Real-ly want to



 see you, Lord. Real-ly want to see you, Lord. But it takes so long, my Lord.


 Hal - le - lu My sweet Lord, jah! Hal - le - lu um my Lord, jah!



 Hal - le - lu my my my Lord. Repeat ad lib & fade-out my sweet Lord.

Ha - re Krish - na,  
 Krish - na, Krish - na  
 Ha - re Ha - re  
 Ha - re Ra - ma

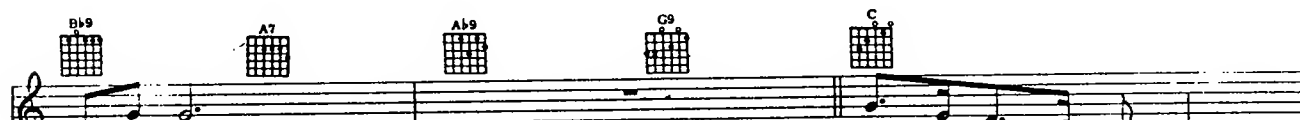
## ON THE SOUTH SIDE OF CHICAGO

Words and Music by  
PHIL ZELLER


Fan - cy girls out work - in', honk - y tonks a - blaze; These were a part of the



good old days— When I used to swing On The South Side Of Chi -



ca - go.— Twen - ty First and Went - worth



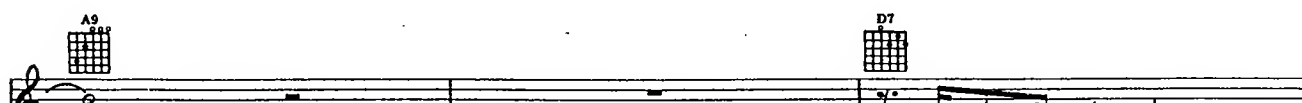
was it's beat - ing heart, The place where ac - tion first got its start,—



Back when jazz was king On The South Side Of Chi - ca - go.—



I still can hear those sil - ver trum - pets blow - in'—



In lit - tle plac - es

filled with peo - ple glow-in'.

New Or-leans was groov - y, Mem-phs light and gay, And who could put down New

York's Broad - way? But there was ev - 'ry thing On The South Side Of Chi -

ca - go.

## APRIL LOVE

Moderately

A-PRIL LOVE is for the ver - y young, Ev - 'ry star's a

wish - ing star that shines for you. A-PRIL LOVE is all the sev - en

won - ders, One lit - tle kiss can tell you this is true. Some - times an

A - pril day will sud - den - ly bring show - ers, Rain to grow the flow - ers for her

first bou - quet. But A - PRIL LOVE can slip right thru your

fin - gers, So if she's the one, don't let her run a - way.

# I SAY A LITTLE PRAYER

Lyric by HAL DAVID  
Music by BURT BACHARACH

Moderato, not too fast, smoothly



Gm7 Cm7

The mo-ment I wake up,  
I run for the bus, dear,

*p* R.H.

The vocal melody for the first line of the song is in 4/4 time. It starts with a whole note G4, followed by a half note A4, and then a quarter note B4. The accompaniment in the right hand is a steady eighth-note pattern, and the left hand provides a steady eighth-note accompaniment.

F Bb A7

be - fore I put on my make up \_\_\_\_\_ I Say A Lit-tle Prayer For You,  
while rid - ing I think of us, dear. \_\_\_\_\_ I Say A Lit-tle Prayer For You,

The vocal melody for the second line of the song is in 4/4 time. It starts with a whole note F4, followed by a half note G4, and then a quarter note A4. The accompaniment in the right hand is a steady eighth-note pattern, and the left hand provides a steady eighth-note accompaniment.

D Gm7 Cm7

While comb-ing my hair now and wond'ring what  
At work I just take time and all through my

The vocal melody for the third line of the song is in 4/4 time. It starts with a whole note D4, followed by a half note E4, and then a quarter note F4. The accompaniment in the right hand is a steady eighth-note pattern, and the left hand provides a steady eighth-note accompaniment.

F Bb A7 D

dress to wear now \_\_\_\_\_ I Say A Lit-tle Prayer For You. \_\_\_\_\_  
cof - fee break time \_\_\_\_\_ I Say A Lit-tle Prayer For You. \_\_\_\_\_ For-

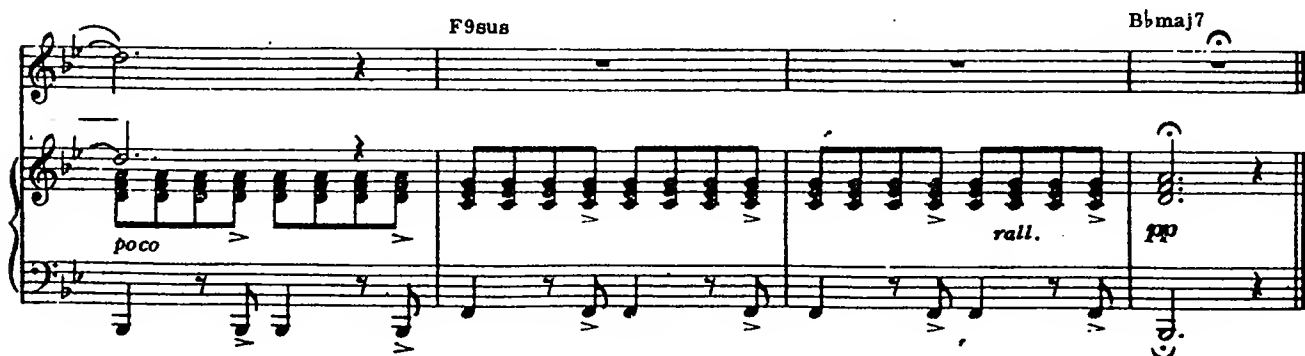
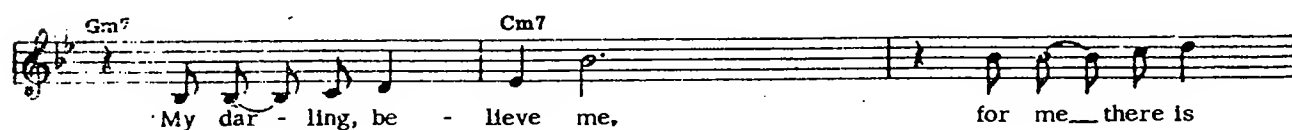
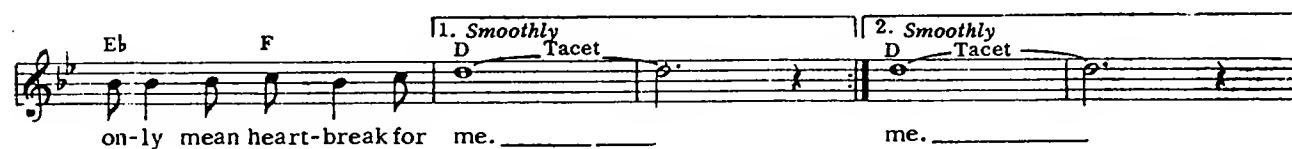
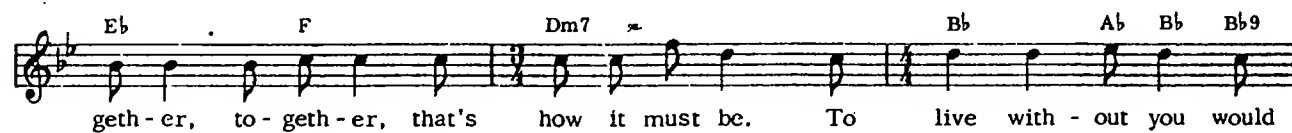
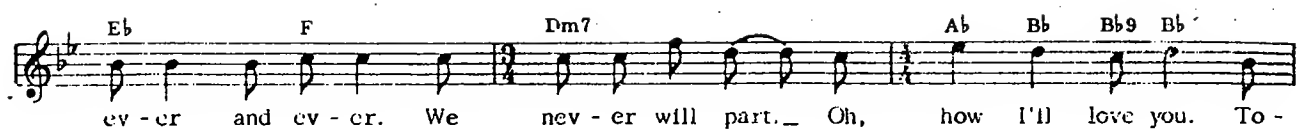
The vocal melody for the fourth line of the song is in 4/4 time. It starts with a whole note F4, followed by a half note G4, and then a quarter note A4. The accompaniment in the right hand is a steady eighth-note pattern, and the left hand provides a steady eighth-note accompaniment.

Excitedly Eb F Dm7 Bb Ab Bb Bb9

ev - er, for - ev - er you'll stay in my heart\_ and I will love you for -


The vocal melody for the fifth line of the song is in 4/4 time. It starts with a whole note Eb4, followed by a half note F4, and then a quarter note G4. The accompaniment in the right hand is a steady eighth-note pattern, and the left hand provides a steady eighth-note accompaniment.






## THE FOOL ON THE HILL

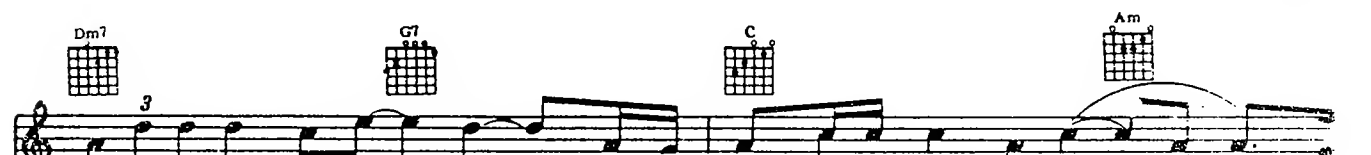
Words and Music by  
JOHN LENNON and  
PAUL MCCARTNEY




Day af - ter day a - lone on a hill the  
Well on the way head in a cloud the



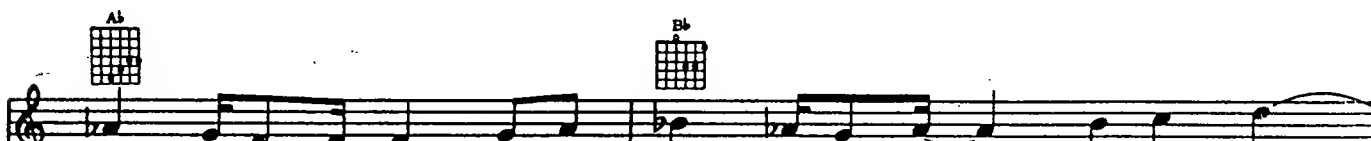
man with the fool - ish grin is keep - ing per - fect - ly still, But  
man with a thous - and voic - es talk - ing per - fect - ly loud, But  
And



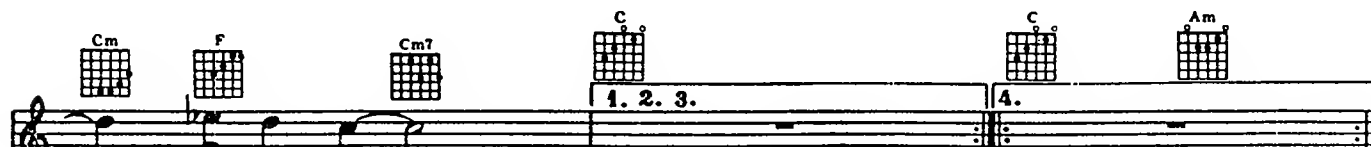
no - bod - y wants to know him they can see that he's just a fool and  
no - bod - y ev - er hears him or the sound he ap - pears to make and  
no - bod - y seems to like him they can tell what he wants to do and  
He nev - er lis - tens to them he knows that they're the fools



he nev - er gives an an - ver but  
he nev - er seems to no - tice but } The Fool On The Hill sees the  
he nev - er shows his feel - ings but  
they don't like him



sun go - ing down and the eyes in his head, see the world



spin - ning 'round.

# Sincerely

## Bobby Vinton

39

Words and Music by  
HARVEY FUQUA  
ALLAN FREED

Slowly (with a good beat)

**Refrain**

C9+5 F6 Dm7 Gm7 C7 3 F6 Dm7 Gm7 C7

SIN - CERE - LY, \_\_\_\_\_ Oh! Yes, - SIN - CERE-LY, 'Cause I love you so -

F6 Dm7 Gm7 C7 3 F Dm7 Gm7 C7 C7+5 F6 Dm7

dear - ly, \_\_\_\_\_ Please say - you'll be mine. \_\_\_\_\_ SIN - CERE - LY, \_\_\_\_\_

Gm7 C7 3 F6 Dm7 Gm7 C7

— Oh, you know — how I love you, I'll do an - y - thing —

F6 Dm7 Gm7 C7 3 F Gm7 G#dim F7 Bb6

for - you, \_\_\_\_\_ Please say - you'll be mine. \_\_\_\_\_ Oh, Lord, won't you

Bbm6 F6 3 Fmaj.7 F9 G7 Dm7

tell - me why - I love \_\_\_\_\_ that {fel - la} {girl - ie} so, {He} {She} does - n't

G7 C9 C9+5 F6 Dm7

want me, — Oh, I'll nev - er, nev - er, nev - er, nev - er let {him} {her} go. SIN - CERE - LY, \_\_\_\_\_

Gm7 C7 3 F6 Dm7 Gm7 C7 F6 Dm7

— Oh, you know — how I love you, I'll do an - y - thing — for - you, \_\_\_\_\_

Gm7 C7 1. F Dm7 Gm7 C7 C9+5 2. F Dm7 Gm7 Gb7 F6

Please say - you'll be mine. \_\_\_\_\_ SIN - mine. \_\_\_\_\_

By  
**JIMMY DUNCAN**

Chorus

You are My Spec - ial An - gel Sent from up a - bove

The Lord smiled down on me And sent an an - gel to love

You are My Spec - ial An - gel Right from Par - a - dise

I know that you're an an - gel Hea - ven is in your eyes — The

smile from your lips brings the sum - mer sun - shine The tears from your eyes bring the rain — I

feel your touch, your warm em - brace And I'm in hea - ven a - gain

You are My Spec - ial An - gel, Thru e - ter - ni - ty

I'll have My Spec - ial An - gel Here to watch o - ver me. —

Here to watch o - ver me, Here to watch o - ver me. —

# I ALMOST LOST MY MIND

Words and Music by  
IVORY JOE HUNTER

**F**

1. When I lost my ba - by I  
2. pass a mil - lion peo - ple, I  
3. went to see a gyp - sy And  
4. I can tell you peo - ple, The

**Bb F C7 F F7 Bb**

AL - MOST LOST MY MIND. When I lost my  
can't tell who I meet. I pass a mil - lion  
had my for - tune read. I went to see a  
news was not so good. Well I can tell you

**F**

ba - by, I AL - MOST LOST MY MIND. My.  
peo - ple, I can't tell who I meet. 'Cause  
gyp - sy, And had my for - tune read. I  
peo - ple, The news was not so good. She

**C7+ Bb(sus C) C7**

head is in a spin  
my eyes are full of tears,  
hung my head in sor - row  
said your ba - by has quit you,  
Since she left me be -  
Where can my ba - by  
When she said what she  
This time she's gone for

**F C7+ F9**

hind. \_\_\_\_\_  
be? \_\_\_\_\_  
said. \_\_\_\_\_  
good. \_\_\_\_\_

1. \_\_\_\_\_  
2. I \_\_\_\_\_  
3. I \_\_\_\_\_  
4. Well, \_\_\_\_\_

## ONE LESS BELL TO ANSWER

Lyric by  
HAL DAVID

Music by  
BURT BACHARACH

**Slowly**

One less bell to an - swer.

One less egg to fry. One less man to pick up af - ter.

I should be hap - py, \_\_\_\_\_ but all I do is cry. (Group:) Cry, cry,

I should be hap - py — Oh, why did he go? Oh I on - ly know that no more laugh - ter.

since he left my life's so emp - ty. Though I try to for - get, it just

**Chords:** Fmaj7, F6, Fmaj7, Dm add E, Dm7, Bbmaj7, A7sus, A7, Dm7, G7, Gm7, Am, Bb, C9sus, Fmaj7, F6, Fmaj7, Dm add E, Dm7, Bbmaj7, A7sus, A7, F#.

can't be done. Each time the door-bell rings — I still run. I don't know

how — in the world to stop think-ing of him 'cause I still love him so. — I end each

day the — way I start out, cry - in' my heart out One less bell to an-swer.

One less egg to fry. One less man to pick up af-ter. — No more laugh-ter,

no more love — since he went a - way.

*Keep repeating and fade out*

(Group:) Ah — Ah — Ah — Ah ah ah ah.

## Big D

You're from Big D I can guess  
 by the way you drawl and the way you dress -  
 You're from Big D My, oh yes.  
 I mean Big D, lit-tle a, dou-ble l - a - s -  
 And that spells Dal-las, My  
 that spells Dal-las, Where  
 that spells Dal-las, Just  
 that spells Dal-las, I  
 dar-lin', dar-lin' Dal-las, Don't it give you plea-sure to con-  
 ev-'ry home's a pal-ace 'Cause the set-tlers set-tle for no  
 dig a toe in Dal-las And there's oil all o-ver your ad-  
 mean it with no mal-ice But the rest of Tex-as look a  
 fess That you're from Big D? My, oh  
 less Hoo-ray for Big D, My, oh  
 dress Back home in Big D, My, oh  
 mess When you're from Big D, My, oh  
 yes. I mean big D, lit-tle a, dou-ble l - a,  
 yes. I mean big D, lit-tle a, dou-ble l - a,  
 yes. I mean big D, lit-tle a, dou-ble l - a,  
 yes. I mean big D, lit-tle a, dou-ble l - a,  
 Big D, lit-tle a, dou-ble l - a, Big D, lit-tle  
 Big D, lit-tle a, dou-ble l - a, Big D, lit-tle  
 Big D, lit-tle a, dou-ble l - a, Big D, lit-tle  
 Big D, lit-tle a, dou-ble l - a, Big D, lit-tle  
 a, dou-ble l - a - s! 2. And  
 a, dou-ble l - a - s! 3. And  
 a, dou-ble l - a - s! 4. And  
 Last time  
 a, dou-ble l - a - s!



"The Sound Of Music"  
Words by  
OSCAR HAMMERSTEIN 2nd

# My Favorite Things

Music by  
RICHARD RODGERS

45

Em Cmaj.7

Rain - drops on ros - es and whisk - ers on kit - tens, Bright cop - per

Am7 D7

ket - tles and warm wool - en mit - tens, Brown pa - per pack - ag - es

G C G C Am6 B7

tied up with strings, These are a few of my fa - vor - ite things.

Em

Cream col - ored pon - ies and crisp ap - ple

Cmaj.7

strud - els, Door - bells and sleigh - bells and schnitz - el with noo - dles.

Am7 D7 G C G

Wild geese that fly with the moon on their wings, These are a

C Am6 B7 E

few of my fa - vor - ite things.

E A

Girls in white dress - es with blue sat - in sash - es, Snow - flakes that

Am7 D7

stay on my nose and eye - lash - es, Sil - ver white win - ters that

G C G C Am6 B7

melt in - to springs, These are a few of my fa - vor - ite things.

Em Am6 B7

When the dog bites, When the bee stings,

Em C

When I'm feel - ing sad, I

C A7

sim - ply re - mem - ber my fa - vor - ite things and

G C G C G D7(b9) D7 G

then I don't feel so bad.

C G D7 G

## LES BICYCLETTES DE BELSIZE

Turn - ing and turn - ing the world goes on; We can't  
Spin - ning and spin - ning the dreams I know Roll - ing

change it, my friend. \_\_\_\_\_ Let us go rid - ing now  
on through my head. \_\_\_\_\_ Let us en - joy them be -

through the days to - geth - er to the end,  
fore they go; Come the dawn they all are dead,

till the end. \_\_\_\_\_ LES BI - CY -  
yes, they're dead. \_\_\_\_\_

CLETTES DE BEL - SIZE, Car - ry us side \_\_\_\_\_ by

side, And hand in hand we will ride o - ver Bel -

size, Turn your mag - i - cal eyes \_\_\_\_\_ 'Round and a -

round Look - ing at all \_\_\_\_\_ we found. Car - ry us

through \_\_\_\_\_ the skies, LES BI - CY - CLETTES DE BEL -

SIZE. \_\_\_\_\_ CLETTES DE BEL - SIZE. \_\_\_\_\_

Chords: Dm, Gm, A7, Dm, Dm, Gm, E7, A7, D, A7, G, A7, D, A7, Bm, G6, A7, D, Bm, F#, D7, G, A7, D, A, Bm, Bm, G6, A7, G, D, 2. G, D.

Chord diagrams: D (0 2 2 1), G (0 0 0 2), D (0 2 2 1).

# Chances Are

47

Lyric by  
AL STILLMAN

Music by  
ROBERT ALLEN

**Refrain**

CHANC-ES ARE 'cause I wear a sil - ly grin, The mo-ment you come in - to view,

CHANC - ES ARE you think that I'm in love with you. Just be-cause my com-

po-sure sort of slips, The mo-ment that your lips meet mine, CHANC-ES ARE you think my

heart's your Val - en - tine. In the mag-ic of moon - light, When I sigh, "Hold me

close, dear," CHANC - ES ARE you be - lieve the stars that fill the skies, are

in my eyes. Guess you feel you'll al-ways be The one and on-ly one for me And

if you think you could, Well, CHANC-ES ARE your CHANC-ES ARE aw - fly

good. CHANC - ES ARE aw-fly good; The CHANC-ES

ARE your CHANC - ES ARE aw - fly good.

**1.**

**2.**

## WHAT IS LIFE

Words and Music by  
GEORGE HARRISON

Brightly (in 4)

What I feel, \_\_\_\_\_ I can't say, \_\_\_\_\_  
I can do, \_\_\_\_\_

But my love \_\_\_\_\_ is there \_\_\_\_\_ for you an-y - time \_\_\_\_\_ of day, \_\_\_\_\_  
If I give \_\_\_\_\_ my love \_\_\_\_\_ to ev'-ry - one \_\_\_\_\_ like you, \_\_\_\_\_

But if it's not love \_\_\_\_\_ that you need, \_\_\_\_\_

C Fm G D# Ab7

Then I'll try my best to make ev-'ry - thing suc-ceed.

CHORUS

D# Eb Bb Ab Bb Eb Bb

And tell me what is my life with-out your love?

Ab Bb Eb Bb Ab Bb Eb Bb

And tell me who am I with-out you

1. 2. D. S. and fade

Ab Bb Bb D# Bb7 Ab

by my side? What I know, And tell me

(Easy Piano - Easy Organ)

## TURN AROUND, LOOK AT ME

## Suggested Organ Registration

General Electronic or Pipe Organs  
(Also Model K-100)Upper: Tibia (Flute) 16', 8', 4'  
Lower: Flute 8'  
String 8'  
Pedal: 16', 8' (Medium)  
Vibrato or Tremolo On, Full

For Pre-Set Organs

60 8623 001  
60 6433 322  
Pedal 5-3  
Vibrato 3

Spinnet Models M and M-100 Series  
REV. VOL.  
PERC. VIB. LOWER UPPER  
Lower: 6433 3222 Pedal 2 Upper: 60 8623 001  
Model M; Vibrato On, Normal

L-100 Series  
LOW. UPPER PERC. VIB. REV. VOL.  
Lower: 6433 322 Upper: 60 8623 001  
Pedal 4

Moderately and Smoothly

By  
JERRY CAPEHART

Right Hand

Left Hand

Pedal

There is some-one walk-ing be-hind you, Turn a-round, Look at  
me. me. There is some-one watch-ing your foot-steps, Turn a-round, Look at  
me. me. And there's some-one to love and guide you, Turn a-round, Look at  
me. me. There is some-one who real-ly needs you, Here's my heart — my  
Oh, I've wait-ed But I'll wait for  
hand. Turn a-round, Look at me, and un-der-stand  
That there is ev-er For you to come to me. Look at  
some-one who real-ly loves you, Turn a-round Look at me.

Chords: C, F, C, Dm7, G7, Dm, Bb, G7, C, C7, F, E7, Am, Fm6, C, C+, Am, Dm7, G7, 2-E7, Am, Fm6, C, C+, Am, Dm9, G7, C, F, C

# Answer Me, My Love

51

ReFrain

AN-SWER ME, oh my love, Just what sin have I been guil - ty of?

Tell me how I came to lose your love? Please AN-SWER ME, MY LOVE.

You were mine yes - ter - day, I be - lieved that love was here to stay,

Won't you tell me where I've gone a - stray? Please AN-SWER ME, MY LOVE.

If you're hap - pi - er with - out me, I'll try not to care,

But if you still think a - bout me, Please lis - ten to my prayer.







You must know I've been true, Won't you say that we can start a - new,

In my sor - row now I turn to you, Please AN-SWER ME, MY LOVE. LOVE.


## PAPER MACHÉ

Music by BURT BACHARACH

**Moderato (not too fast)**


 (A bass)
 (A♭ bass)




1. Twen - ty hous - es in a row, ——— eight - y peo - ple watch a T. V. show. ———  
 2. Ice cream cones and can - dy bars, ——— swings and things like bi - cy - cles and cars. ———  
 3. Read the pa - pers, keep a - ware ——— while you're loung - ing in your leath - er chair. ———



Pa - per peo - ple, card-board dreams;— How un - real— the whole thing seems.—  
There's a sale on hap - pi - ness.— You buy two— and it cost less.—  
And if things don't look so good— shake your head— and knock on wood.—

**Refrain**  
(*tacet*)

Can we be liv-ing in a world made of pa-per ma-ché?— Ev-'ry-thing is clean and so neat.

*mf*



53

An-y-thing that's wrong can be just swept a-way... Spray it with co-logne

and the whole world smells sweet.

Mmm

Very Slowly  
Ad lib  
(tacet)

Ha ha ha ha ha ha ha ha Like pa-per ma-

ché.

dim. poco a poco

# CREDENCE CLEARWATER REVIVAL

54

## Cotton Fields

(The Cotton Song)

Words and Music by  
HUDDIE LEDBETTER

### Verse

1. When I was a lit - tle ba - by my moth - er rocked me in the  
 2. (It may) sound a lit - tle fun - ny but you did - n't make ver - y much  
 3. (I was) home in Ar - kan - sas peo - ple ask me what you come here

cra - dle, In them old, old cot - ton fields at home.  
 mon - ey, In them old, old cot - ton fields at home.  
 for, In them old, old cot - ton fields at home.

— When I was a lit - tle ba - by my moth - er rocked me in the  
 — It may sound a lit - tle fun - ny but you did - n't make ver - y much  
 — I was home in Ar - kan - sas peo - ple ask me what you come here

cra - dle, In them old old cot - ton fields at home.  
 mon - ey, In them old old cot - ton fields at home.  
 for, In them old old cot - ton fields at home.

### Chorus

Oh when them cot - ton bolls got rot - ten you could - n't pick ver - y much

cot - ton, In them old cot - ton fields at home. It was

down in Lou - si - an - a just a mile from Tex - ar - ka - na, And them old, old

1. 2. 3.  
 F Bb F Gm7 F F Bb F Gm7 F  
 cot - ton fields at home. 2. It may home.  
 3. I was

# THE TWIST

55

By  
HANK BALLARD

Moderate Twist Tempo



Come on, ba-by, Let's do The Twist. Come on,  
ba-by, Let's do The Twist. Take me by my lit-tle hand  
and go like this: Ee, oh, Twist, ba-by, ba-by,  
Twist. 'Round and a-round and a-round and a Just, just like this, 'Round and a-  
round. Come on, lit-tle miss, And do The Twist. 'Round and a-round. You should  
see my lit-tle sis. You should see  
my lit-tle sis. She knows how to rock  
And she knows how to twist. Ee, oh, Twist, ba-by, ba-by, Twist. 'Round and a-  
round and a-round and a Just, just like this, 'Round and a-round. Come on, lit-tle  
miss, And do The Twist. 'Round and a-round.

# It's A Blue World

From "Music In My Heart"

Words and Music by  
BOB WRIGHT  
and CHET FORREST

Slowly

**Chorus**  
(Guitar Tacit)

IT'S A BLUE WORLD— with - out you, — IT'S A BLUE WORLD—

a - lone — My days and nights that once were filled with

hea - ven, — With you a - way, How emp - ty they have growi —

IT'S A BLUE WORLD — from now on — It's a

through world — for me — The

sea, the sky, my heart and I, We're all an in-di-go hue, Without you IT'S A

BLUE, BLUE WORLD. — IT'S A WORLD. —

(Guitar Tacit)

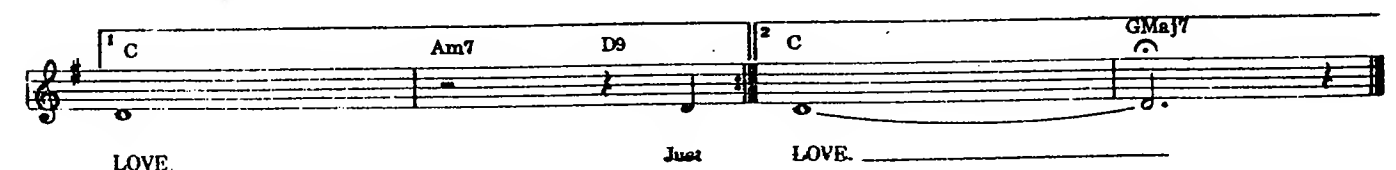
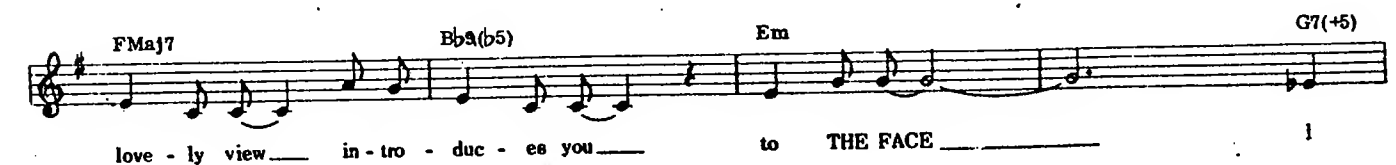
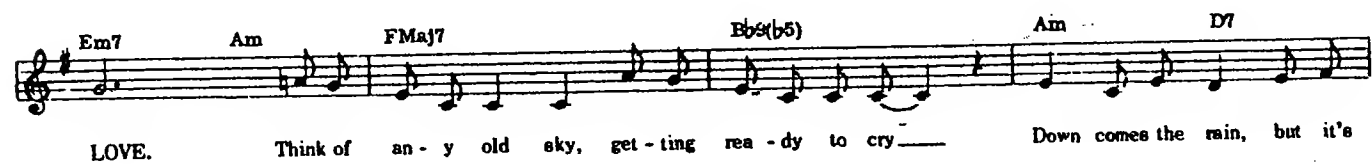
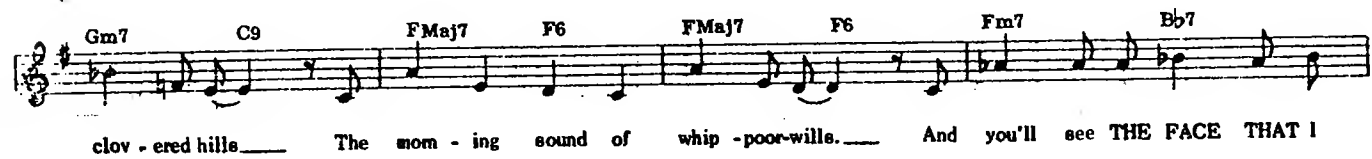
# THE FACE I LOVE

(Bossa Nova Version)

57

Lyric by  
RAY GILBERT

MARCOS VALLE and  
CARLOS PINGARILHO  
Portuguese Lyric by  
PAULO VALLE



## HONEY

Moderato

F F6 Fmaj7 F6 Gm7 C7 Gm7 C7  
 See the tree, how big it's grown, but friend, it has - n't been too long, it was - n't big. I  
 She was al-ways young at heart, — kind - a dumb and kind - a smart and I loved her so.

Gm7 C7 Gm7 C7 F F6 Fmaj7 F6  
 laughed at her and she got mad, the first day that she plant - ed it was just a twig. And  
 I sur - prised her with a pup - py, kept me up all christ - mas Eve, two years a - go.

F F6 Fmaj7 F6 Gm7 C7 Gm7 C7  
 Then the first snow came and she ran out to brush the snow a - way so it would - n't die, Came  
 it would sure em - bar - rass her when I came home from work - ing late, 'cause I would know that

Gm7 C7 Gm7 C7 1. F F6 Fmaj7 F6  
 run - nin' in — all ex - cit - ed slipped and al - most hurt her - self, I laughed 'til I cried.  
 she'd been sit - tin' there and cry - in' ov - er some — sad and sil - ly

2. F F6 F Gm C7 Gm  
 late, late show. And hon - ey, I miss you, and I'm be - ing

F F6 Fmaj7 F6 Gm C7 Gm F F6

good. — And I'd love to be with you, if on- ly I could.

Fmaj7 F6 F F6 Fmaj7 F6 Gm7 C7

She wrecked the car and she was sad, and so a - fraid that I'd be mad, but what the heck,  
Yes, one day, while I was - n't home, while she was there and all a - lone, the an- gels came.

Gm7 C7 Gm7 C7 Gm7 C7 F F6 Fmaj7 F6

Though I pre-tended hard to be, guess you could say she saw through me and I  
Now all I have is mem-o-ries of hon-ey and I wake up nights and hugged my neck. I  
call her name. —

F F6 Fmaj7 F6 Gm7 C7 Gm7 C7

came home un - ex-pect-ed-ly and found her cry-ing need-less-ly in the mid-dle of the day, And  
Now my life's an emp-ty stage where hon - ey lived and hon - ey played and love — grew — up, A

Gm7 C7 Gm7 C7 F F6 1. F 2. F

it was in the ear- ly spring when flow-ers bloom and rob-ins sing, she went a - way. And hon - ey, I  
small cloud pass-es o - ver head and cries down in the flow - er bed that hon-ey loved. —

## DIZZY

Moderately

CHORUS

Diz - zy, I'm so diz - zy, My head is spin - nin' like a

whirl - pool, it nev - er ends, And it's you, girl, mak - in' it spin: You're mak - in' me

*To Coda*

VERSE

diz - zy. {First time that I saw you, girl, I knew that I just had to make you  
I {fin - 'lly got to talk to you, and told you just ex - act - ly how I

mine. — But, it's so hard to talk to you with fel - lows hang - in' round you all the  
felt. — Then I held you close to me and kissed you, and my heart be - gan to

time. — I want you for my sweet pet, But you keep play - in' hard to get, I'm  
melt. — girl, you got con - trol of me, 'cause I'm so diz - zy, I can't see, I

go - in' a - round in cir - cles all the time.  
need to call a doc - tor for some help.

1. G 2. G *D.S. al Coda*

*Coda*

You're mak - in' me diz - zy. You're mak - in' me  
diz - zy. I'm so



# BEND ME, SHAPE ME

Lyric by  
SCOTT ENGLISH

With a beat

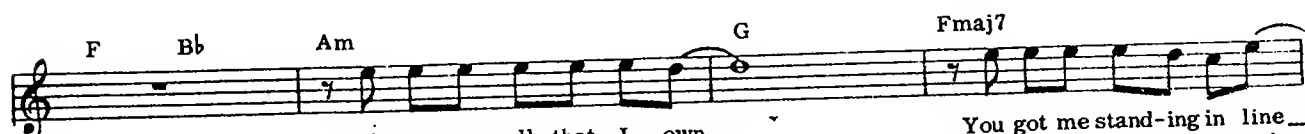
Music by  
LAURENCE WEISS



1. You are all the wo-man I need, — and ba-by, you know — it,  
2. Ev-'ry-bod-y tells me I'm wrong — to want you so bad — ly,



You can make this beg-gar a king, — a clown, or a po — et.  
But there's a force driv-ing me on — I fol-low it glad — ly.

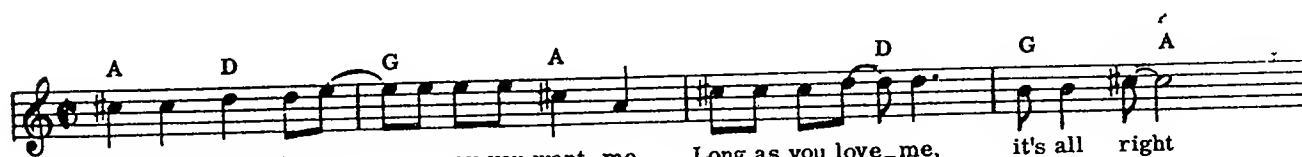


I'll give you all that I own, —  
So let them laugh, I don't care, —

You got me stand-ing in line —  
'cause I got noth-ing to hide, —



— out in the cold, — pay — me some mind. —  
— All that I want — is you by my side. —



Bend Me, Shape Me an — y way you want me, Long as you love me, it's all right



Bend Me, Shape Me an — y way you want me, you got the pow — er to



turn on the light. —

Bend Me, Shape Me an — y way you want me.

## GIGI

Gi gi, Am I a fool with - out a mind or have I  
 mere - ly been too blind to re - a - lize? Oh Gi - gi, Why you've been  
 grow - ing up be - fore my eyes! Gi - gi, You're not at  
 all that fun - ny, awk - ward lit - tle girl I knew. Oh  
 no! O - ver night there's been a breath - less change in  
 you. Oh, Gi - gi, While you were tremb - ling on the brink, Was I out  
 ven - der some - where blink - ing at a star? Oh, Gi - gi, Have I been  
 stand - ing up too close or back too far? When did your  
 spark - le turn to fi - re And your warmth be - come de - si - re? Oh, what  
 mi - ra - cle has made you the way you are?  
 Gi - gi, am I a fool with - out a mind or have I  
 mere - ly been too blind to re - a - lize? Oh, Gi - gi, why you've been  
 grow - ing up be - fore my eyes!  
 Gi - gi, You're not at all that fun - ny, awk - ward lit - tle  
 girl I knew, Oh no! I was  
 mad not to have seen the change in you! Oh,  
 Gi - gi, While you were tremb - ling on the brink, was I out

you are some-where blink-ing at a star? Oh Gi-gi, Have I been  
stand-ing up too close, or back too far? When did your  
spar-kle turn to fi re And your warmth be-come de-si-re? Oh, what  
mir-a-cle has made you the way you are?

## CIAO, CIAO, BAMBINA

Refrain, Moderately

CIAO, CIAO, BAM - BI - NA, the rain is fall - ing,  
Ciao, ciao, bam - bi - na un ba - cio an - co - ra

Once more I kiss you and then good - bye. Our love was  
e poi per sem - pre ti per - de - rà. Co - me u - na

just like a fair - y sto - ry, But all its glo - ry  
fia - ba l'a mo - re pas - sa; c'e - ra u - na vol - ta

must pass us by. Are rain-drops trem - bling up - on your  
poi non c'è più. Co - s'è che tre - ma sul tuo vi -

face, dear, Or are they tear - drops for the love we knew?  
si - no. è plog - gia o pian - to, dim - mi co - s'è.

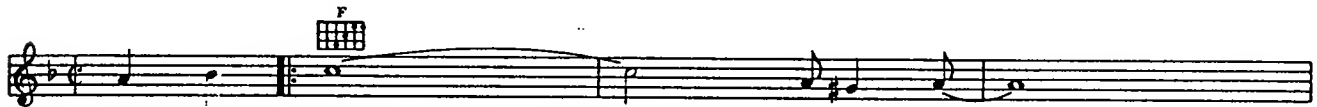
CIAO, CIAO, BAM - BI - NA, my heart is call - ing While rain is  
Vor - rei tro - va - re pa - ro - le nuo - ve, sa pio - ve.

fall - ing I cry with you.  
pio - ve sul nos - tro a - mor.

# I'LL BE YOUR BABY TONIGHT

Words and Music by  
BOB DYLAN

Moderately



Close your eyes, \_\_\_\_\_  
(Shut the) light, \_\_\_\_\_

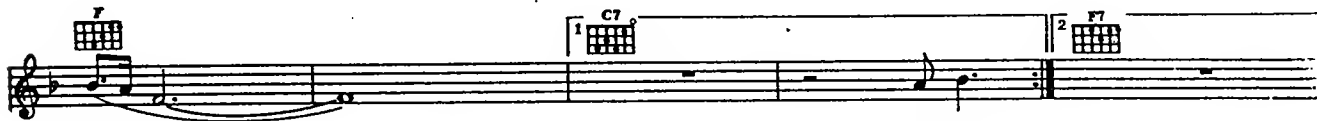
Close the door, \_\_\_\_\_  
Shut the shade, \_\_\_\_\_



You don't have to wor-ry \_\_\_\_\_ an - y - more, \_\_\_\_\_  
You don't have \_\_\_\_\_ to be a - fraid, \_\_\_\_\_



I'LL \_\_\_\_\_ BE YOUR \_\_\_\_\_ BA-BY TO -

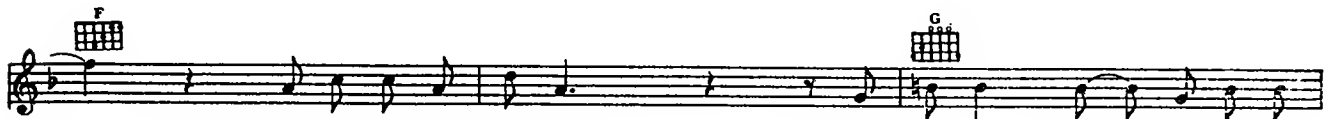


NIGHT. \_\_\_\_\_

Shut the



Well, that mock - ing bird's gon - na sail a - way, \_\_\_\_\_



\_\_\_\_\_ We're gon - na for - get it,

That big, fat moon \_\_\_\_\_ is gon - na



shine like a spoon, \_\_\_\_ But, we're gon-na let it, You won't re-gret it. Kick your



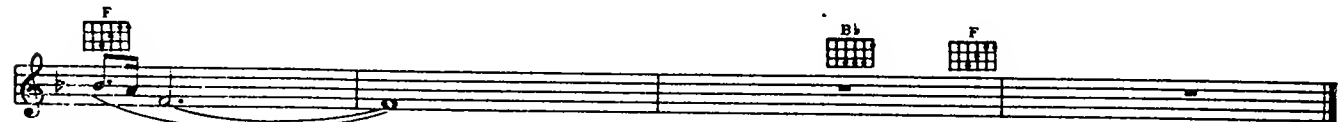
shoes off, \_\_\_\_ Do not fear, \_\_\_\_ Bring that bot -



- tle o-ver here, \_\_\_\_



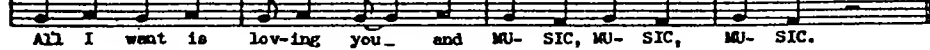
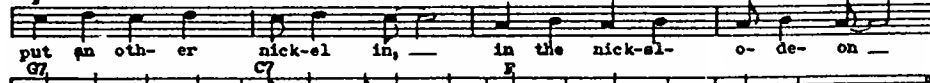
I'll \_\_\_\_ BE YOUR \_\_\_\_ BA - BY TO -



NIGHT. \_\_\_\_

### MUSIC! MUSIC! MUSIC!

Moderately



# I'LL NEVER FALL IN LOVE AGAIN

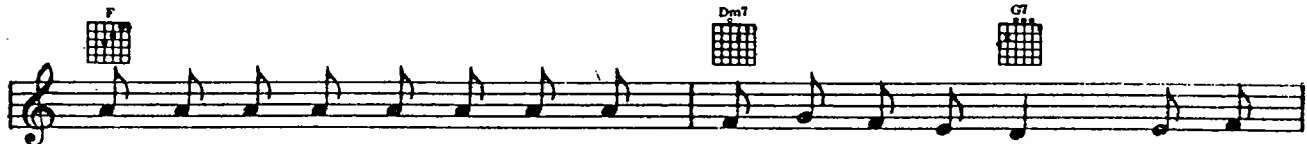
Slow



I'm ne-ver gon-na fall in love a - gain. 1. I've



1. been in love so ma - ny times I thought I knew the score, But  
 2. things I've heard a - bout you I thought were on - ly lies, But  
 3. give my heart so ea - si - ly I cast a - side my pride, But



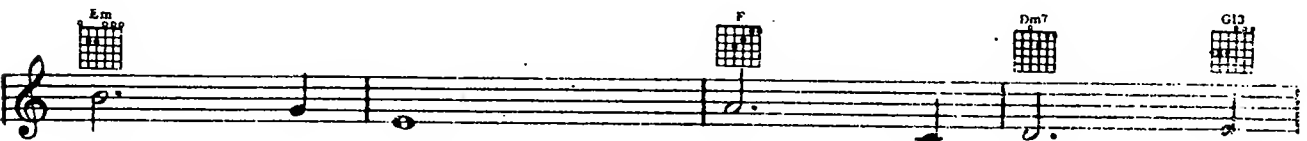
now you've treat-ed me so wrong I can't take a - ny more,  
 when I caught you in his arms I just broke down and cried, And it  
 when you fell for some one-else I broke up all in - side,



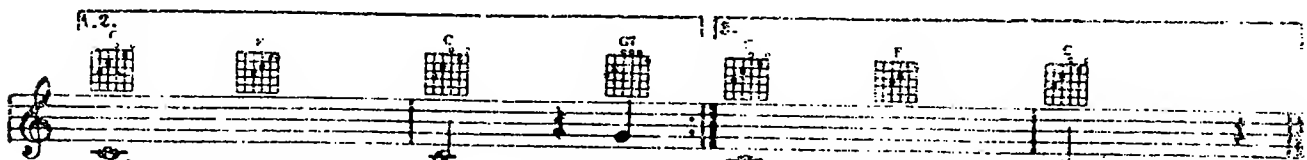
looks like I'm ne-ver gon - na fall in



love a - gain, fall in love,



fall in love, fall in love a -



gain. 2. Those gain.  
 3. I gain.

# I HAVE BUT ONE HEART ('O MARENAPELLO)

67

Words by MARTY SYMES Music by JOHNNY FARROW

**Refrain**

The musical score is written in treble clef with a key signature of one flat (Bb). It consists of a refrain and several verses of lyrics. The chords are indicated above the notes. The lyrics are in English and Italian. The score includes a double bar line with first and second endings. The first ending leads back to the beginning of the refrain, and the second ending leads to a bell sound effect.

**Chords:** Dm7, G7, C, Cmaj7, C6, F#dim, Dm7, G7, Dm, Bb, G7, G7aug, C, Dm7, G7, C, Cmaj7, C6, Dm7, C, F, F#aug, Dm7, C#dim, Dm, C, C#dim, Dm7, G7, C, B7-9, B7, Em, Am, B7-5, B7, Am, B+7, B7, Em, D7, G, Fm, G#dim, Am, D7-5, D7, Am7, D7, G7, Dm7, G7, C, Cmaj7, C, Dm7, C, F, F#aug, Dm, C#dim, Dm, C, C#dim, Dm7, G7, 1. C, F#dim, Dm7, G7, 2. C, F#dim, Dm7, Bb7, C.

**Lyrics:**

I HAVE BUT ONE HEART this heart I bring you I HAVE BUT  
 Vi - ci - n'o ma - re f. cim - m'a - mo - re a co - re'a

ONE HEART to share with you I have but  
 co - re pe - ce - spas - sa so ma - re -

one dream that I can cling to You are the one dream  
 na - re e - ti - ro'a rez - za Ma - p'al - le - rez - za

I pray comes true My dar-ling, un - til I saw you  
 ston - g'a mu - ri

I nev - er felt this way And no-bod - y else be - fore you

ev - er has heard me say: You are my one love my life I

live for you I HAVE BUT ONE HEART to give to

you. I HAVE BUT you. (Bell)

# EARTH ANGEL

**Words and Music by  
DOOTSI WILLIAMS,  
GAYNELL HODGE  
and JESSE BELVIN**

**Slowly with a beat**

[illegible]

Voice

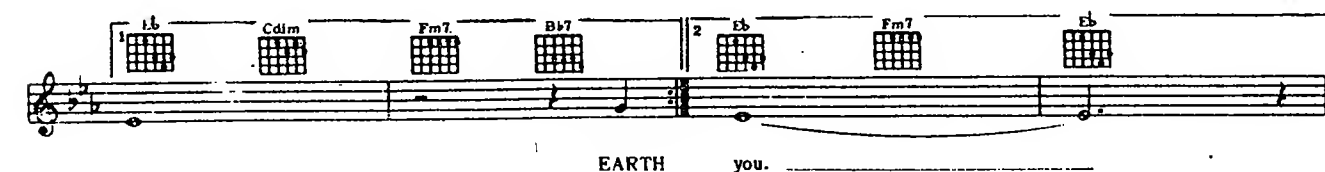
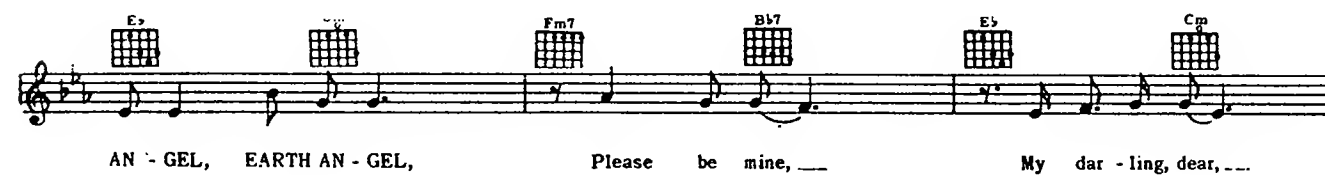
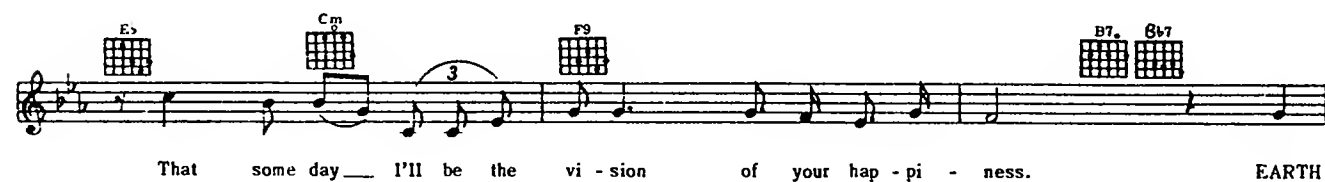
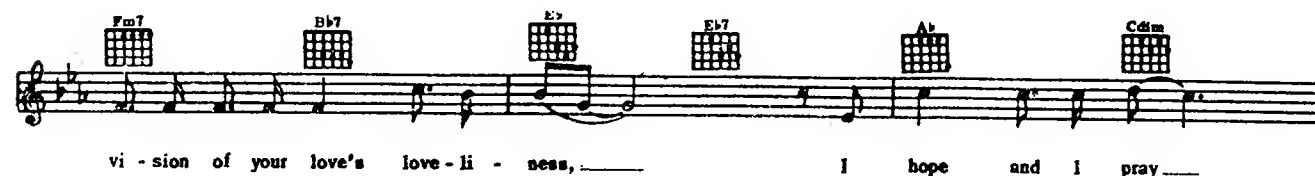
EARTH AN - GEL, EARTH AN - GEL, Will you be mine, —

My dar - ling, dear, — Love you all the time. — I'm just a fool, —

A fool in love with you. EARTH

AN - GEL, EARTH AN - GEL, The one I a - dore, — Love you for - ev - er and





# ALRIGHT, OKAY, YOU WIN

Eb Bb+ Eb Bb+ Eb  
 Well, AL - RIGHT, — O - KAY, — YOU WIN, — I'm in

Eb7 Ab Eb  
 love with you. Well, AL-RIGHT, — O - KAY, — YOU WIN, — Ba - by,

Eb Bb7 3 Ab9  
 what can I do? — I'll — do an - y - thing - you say, — It's

Eb Ab7 Eb Bb+ Eb Bb+  
 just got-ta be that way. — Well, AL-RIGHT, — O - KAY, — YOU WIN, —

Eb Eb7 Ab  
 — I'm in love with you. Well, AL-RIGHT, — O - KAY, — YOU WIN, —

Eb Bb7 3 Ab9  
 — Ba - by, what can I do? — An - y - thing you say — I'll do, — As

Eb  
 long as it's me and you. — All that — I am ask - in',

Eb Ab9  
 All I want from you, — Just love — me like I love — you an' it

Eb Tacet. (Bb7) Eb Bb7 Eb Bb+  
 won't be hard to do! — Well, AL-RIGHT, — O - KAY, — YOU WIN, —

Eb Eb7 Ab  
 — I'm in love with you! Well, AL-RIGHT, — O - KAY, — YOU WIN, —

Ba-by, what can I do? I'll do an-y-thing you say. Ba-by, one thing more - If you're gonna be my man. It's  
 just got to be that way. Well, AL-RIGHT, Sweet ba-by take me by the hand  
 Well, AL-RIGHT, O-KAY, YOU WIN.

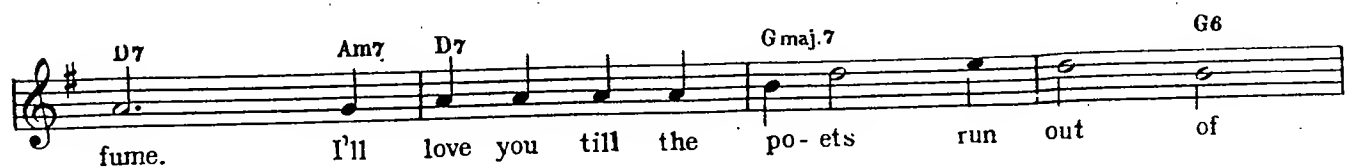
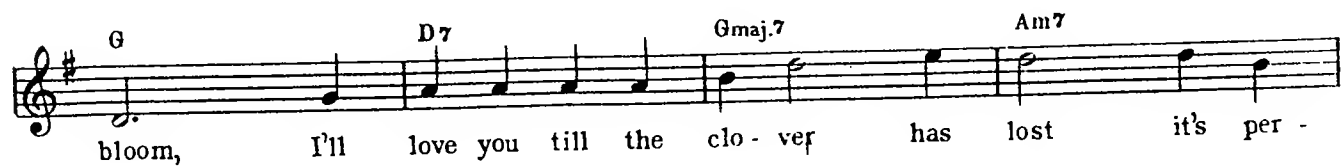
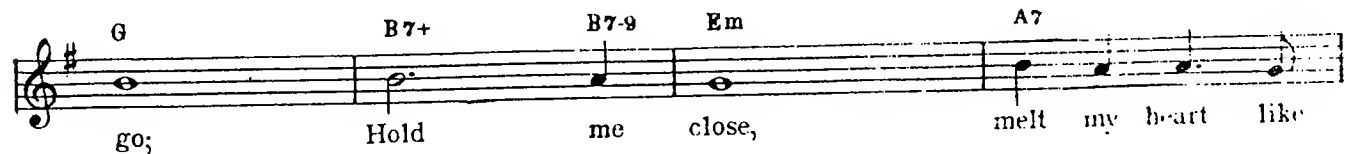
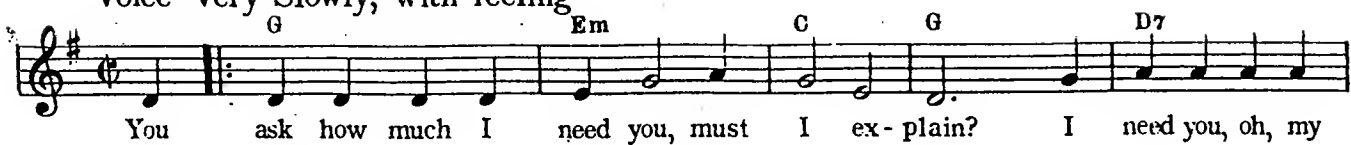
# IT'S NOT FOR ME TO SAY

Moderately

IT'S NOT FOR ME TO SAY you love me,  
 IT'S NOT FOR ME TO SAY you'll al- ways  
 care. Oh, but here for the mo- ment  
 I can hold you fast And press your  
 lips to mine And dream that love will  
 last. As far as I can see, This is heav- en  
 And speak- ing just for me, it's ours to  
 share; Per- haps the glow of love will grow with  
 ev- 'ry pass- ing day, Or we may nev- er meet a- gain, But  
 then IT'S NOT FOR ME TO SAY.

# The Twelfth Of Never

Voice - Very Slowly, with feeling



rhyme, Un - til The Twelfth Of Nev - er, And that's a long, long

time; Un - til The Twelfth Of Nev - er, And that's a long, long

time. You that's a long, long time.

## THE LOVELIEST NIGHT OF THE YEAR

When you are in love, it's the love-liest night of the

year, Stars twinkle above and you almost can

touch them from here. Words fall in to rhyme an- y

time you are hold- ing me near. When you are in

love, it's the love-liest night of the year.

Waltz- ing a- long in the blue like a breeze drifting o- ver the

sand, Thrilled by the won- der of you and the

won- der- ful touch of your hand, And, my heart starts to beat

like a child when a birth-day is near So kiss me my

sweet, it's the love-liest night of the year.

# HEY JUDE

Words and Music by  
JOHN LENNON and  
PAUL MCCARTNEY

Slowly

Hey Jude, \_\_\_\_\_ don't make it bad, take a sad song \_\_\_\_\_ and make it bet-ter. \_\_\_\_\_ Re-

mem-ber to let her in - to your heart, then you can start \_\_\_\_\_ to make it \_\_\_\_\_ bet - ter. \_\_\_\_\_ Hey

Jude \_\_\_\_\_ don't be a - fraid, You were made to \_\_\_\_\_ go out and get her. \_\_\_\_\_ The  
Jude \_\_\_\_\_ don't let me down, You have found her \_\_\_\_\_ how go and get her. \_\_\_\_\_ Re-

min-ute you let her un - deryour skin, then you be - gin \_\_\_\_\_ to make it \_\_\_\_\_ bet-ter. \_\_\_\_\_  
mem-ber to let her in - to your heart, then you can start \_\_\_\_\_ to make it \_\_\_\_\_ bet-ter. \_\_\_\_\_

And an-y - time \_\_\_\_\_ you feel the pain \_\_\_\_\_ Hey Jude, \_\_\_\_\_ re - frain, \_\_\_\_\_ don't car - ry the world -  
So let it out \_\_\_\_\_ and let it in \_\_\_\_\_ Hey Jude, \_\_\_\_\_ be - gin, \_\_\_\_\_ you're wait - ing for some-

\_\_\_\_\_ up - on \_\_\_\_\_ your shout - ders. \_\_\_\_\_ For now you know that it's a fool \_\_\_\_\_ who plays \_\_\_\_\_ it cool. \_\_\_\_\_  
one to \_\_\_\_\_ per - form \_\_\_\_\_ with. \_\_\_\_\_ And don't you know that it's just you. \_\_\_\_\_ Hey Jude, \_\_\_\_\_ you'll do. \_\_\_\_\_

\_\_\_\_\_ By mak - ing his world \_\_\_\_\_ a lit - tle \_\_\_\_\_ cold - er. \_\_\_\_\_ Da da da da \_\_\_\_\_ da da da da  
\_\_\_\_\_ The move - ment you need \_\_\_\_\_ is on \_\_\_\_\_ your \_\_\_\_\_ shoul - der. \_\_\_\_\_ Da da da da \_\_\_\_\_ da da da da

da. Hey Hey Jude, \_\_\_\_\_ don't make it

bad. Take a sad song and make it bet-ter. Re-mem-ber to let her un-der your  
 skin, then you'll be-gin to make it bet-ter, bet-ter, bet-ter, bet-ter, bet-ter, bet-ter, Oh  
 Yehyehyeh yeh yeh yeh da da da da, Da da da da Hey Jude  
 Da da da da da da da da da da da da da da Hey Jude.

*Repeat till fade with effects.*

# YOU WERE ONLY FOOLING (While I Was Falling In Love) Slowly

You were on-ly fool-ing But I was  
 fall-ing in love It's a sto-ry as old as  
 A-dam and Eve I was mak-ing love, but you were mak-ing be-  
 lieve you lied to me with kis-ses I've tried to  
 stop dream-ing of But you were on-ly  
 fool-ing me while I was fall-ing in love.

# LET A SMILE BE YOUR UMBRELLA

(On A Rainy Day)

By  
IRVING KAHAL  
FRANCIS WHEELER  
SAMMY FAIN

Medium Swing Tempo

The musical score is written for a vocal line and piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Medium Swing Tempo'. The score consists of eight staves of music. Chord symbols are placed above the piano accompaniment line. The lyrics are written below the vocal line.

**Staff 1:** Chords: F, Fdim, Bb, F, Bb, F, Fdim, F. Lyrics: Just let a smile be your um - brel - la On a

**Staff 2:** Chords: C7, Cdim, C7, Gm7, C7. Lyrics: rain - y. rain - y day, And if your

**Staff 3:** Chords: Gm, C7, F#dim, C7. Lyrics: sweet - ie cries, just tell her that a

**Staff 4:** Chords: F, E7, F. Lyrics: smile will al - ways pay. When - ev - er

**Staff 5:** Chords: D7, Cm, D7, C, Fm, D7. Lyrics: skies are gray don't wor - ry or fret A

**Staff 6:** Chords: G7, C7. Lyrics: smile will bring the sun - shine and you'll nev - er get wet.

**Staff 7:** Chords: (tacet), F, Fdim, Bb, F, Bb, F. Lyrics: So let a smile be your um - brel - la

**Staff 8:** Chords: Eb9, D9, G7, Gm7, C7, F. Lyrics: On a rain - y, rain - y day.



# MELODIE D'AMOUR

77

Mel-o - die d'a-mour, Take this song to my lov-er, Shoo shoo, lit-tle bird,  
 Go and find my love. Mel-o - die d'a-mour, Ser-e-nade at her  
 win-dow; Shoo shoo, lit-tle bird, Sing my song of love. Oh,  
 Tell her of my love.  
 tell her I will wait. If she names the date, Tell her that I care.  
 More than I can bear, For when we are a - part, How it hurts my heart. So fly, oh,  
 fly a - way. And say I hope and pray, This lov-er's mel-o - dy. Will bring her back ... me. Oh,

Chords: F, Bb, C7, F, Abdim, Gm7, C7, Gm, C7, F, Bb, C7, F, D#7, Gm7, C7, 1. F To next strain, 2. F Fine, F, Gm, C7, Gm, C7, F, F7, Bb, F, C7, F D.C. al Fine

# WONDERLAND BY NIGHT

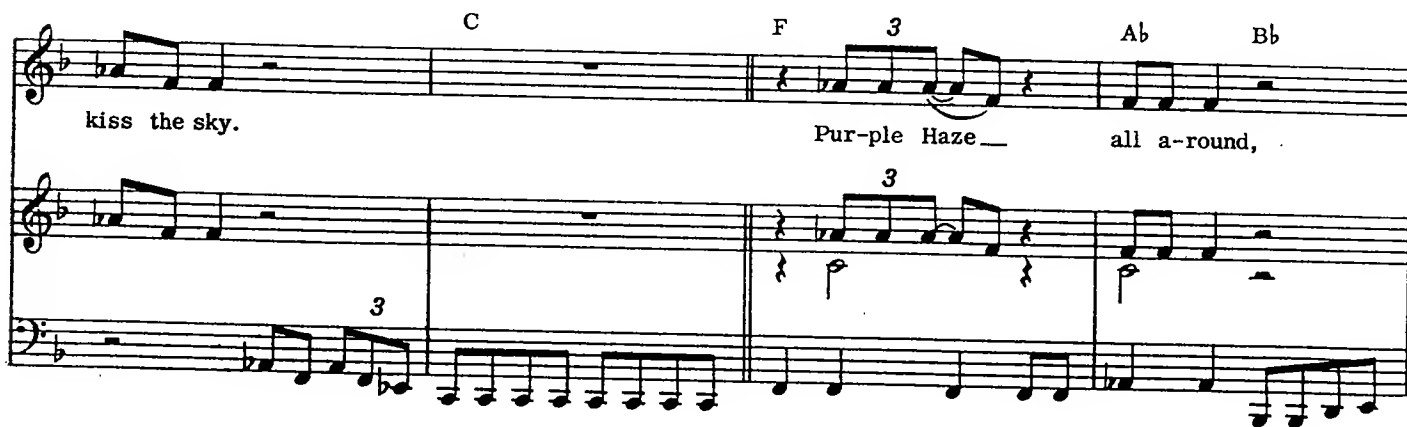
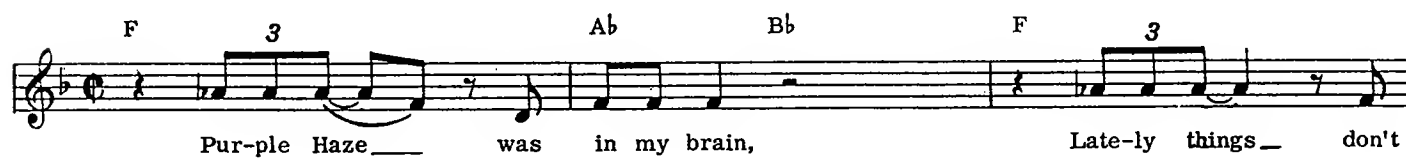
Slowly  
 Stars hung sus-pend-ed a-bove the float-ing yel-low moon,  
 Two hearts were blend-ed while an-gels sang a lov-er's tune. And so we kissed, not  
 know-ing if our hearts would pay the price. But heav-en wel-comed us to par-a-dise.  
 Bless-ing our love. Then came the sun-rise fad-ing the moon and stars from  
 sight. Re-call-ing al-ways Our won-der-land by night.

Chords: C, G, Dm7, G7, C, G, Dm7, G7, C, F, C, F, C, D7, G7, C, G, Dm7, G7, C, F, Fm, C, F, G7, C

# PURPLE HAZE

Words and Music by  
JIMI HENDRIX

With a beat



F tacet C

ev-er it is, — that girl — put a spell on me.

F 3 Ab Bb F

Pur-ple Haze — was in my eyes, Don't know if it's

Ab Bb F Ab Bb

day or night. You've got me blow-in', blowin' my mind, is it

F tacet C7+F7(+9)

to - mor-row or just the end of time.

## CANDIDA

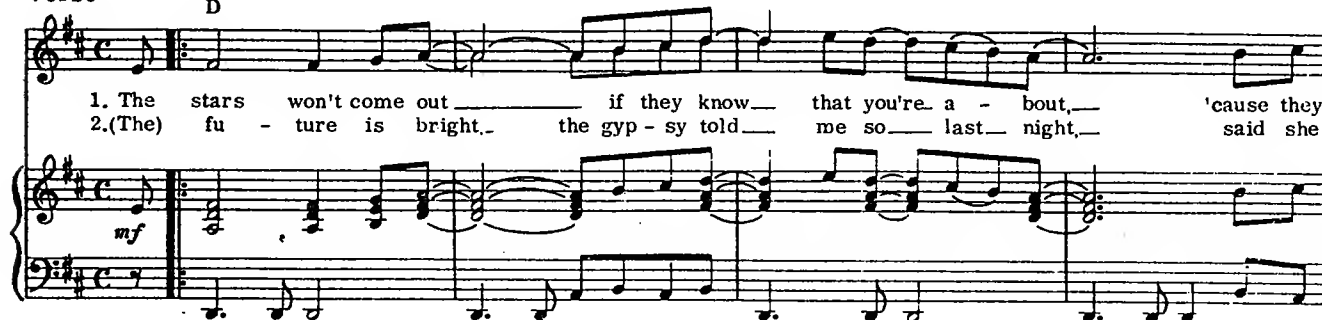
Words and Music by  
TONI WINE  
and IRWIN LEVINE

Moderately, with a beat



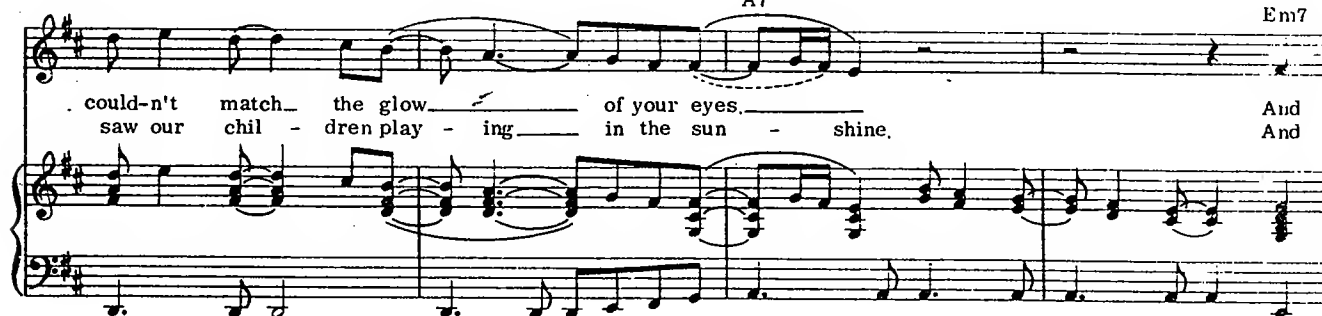
## Verse

D



A7

Em7



A7



D

D7



## Chorus

81

Can - di - da, we could make it to - geth - er, the

fur - ther from here, girl, the bet - ter, where the air is fresh and

clean. Can - di - da, just take my hand and I'll

lead ya, I prom - ise life will be sweet - er, and it says so in my

1. dream, 2. The dream, Oh, Can -

D.S. and fade

## I Really Don't Want To Know

Words by  
HOWARD BARNES

Tune Uke  
G C E A

Music by  
DON ROBERTSON

Moderately slow

## Chorus

How man-y arms have held you — And hat - ed to let you go? — How

man-y, how man-y, I won - der? — But I real-ly don't want to know. —

How man-y lips have kissed you — And set your soul a - glow? — How

man-y, how man-y, I won - der? — But I real-ly don't want to know. — So

al - ways make me won - der; — Al - ways make me guess. — And

e - ven if I ask you, — Dar - ling, don't con - fess. — Just

let it re-main your se - cret, — But, dar - ling, I love you so. — No wen - der, no

won - der I won - der, — Though I real-ly don't want to know. — know. —

# What's New Pussycat?

83

From the Charles K. Feldman Production "What's New Pussycat?"

Lyric by  
HAL DAVID

Music by  
BURT BACHARACH

Moderate waltz tempo

## Chorus

1. Pus - sy - cat, Pus - sy - cat, I've got flow ers and lots of hours\_ to  
 2. Pus - sy - cat, Pus - sy - cat, you're so thrill - ing and I'm so will - ing to  
 3. Pus - sy - cat, Pus - sy - cat, you're de - li - cious and if my wish - es can

spend with you So go and pow - der your cute lit - tle pus - sy - cat nose \_  
 care for you So go and make up your big lit - tle pus - sy - cat eyes.\_  
 all come true I'll soon be kiss - ing your sweet lit - tle pus - sy - cat lips.\_

Pus - sy - cat, Pus - sy - cat, I love you  
 Pus - sy - cat, Pus - sy - cat, I love you  
 Pus - sy - cat, Pus - sy - cat, I love you

yes I do. You and your pus - sy - cat nose.\_  
 yes I do. You and your pus - sy - cat eyes.\_  
 yes I do.

What's New Pus - sy - cat whoa

What's New Pus - sy - cat whoa

1. oh oh. oh.  
 2. oh. oh. oh.

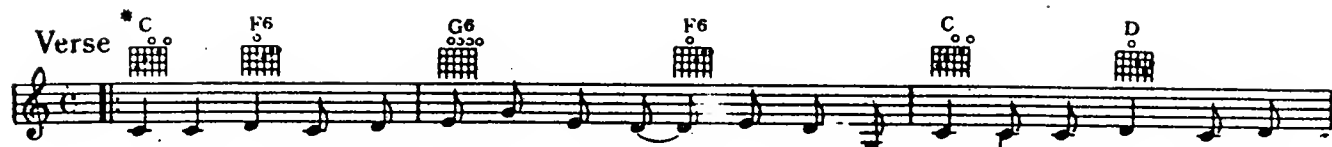
⊕ Coda

You and your pus - sy - cat lips. whoa You and your  
 pus - sy - cat eyes. whoa You and your pus - sy - cat nose.

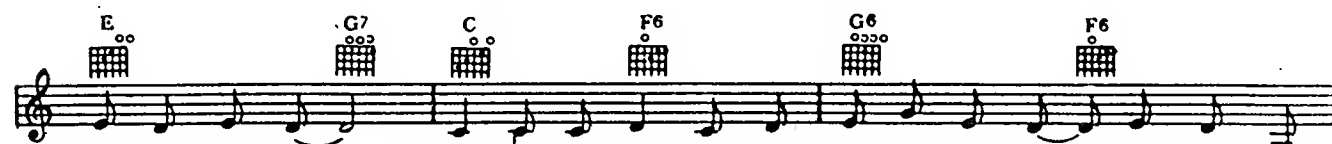
# PETULA CLARK

## I KNOW A PLACE

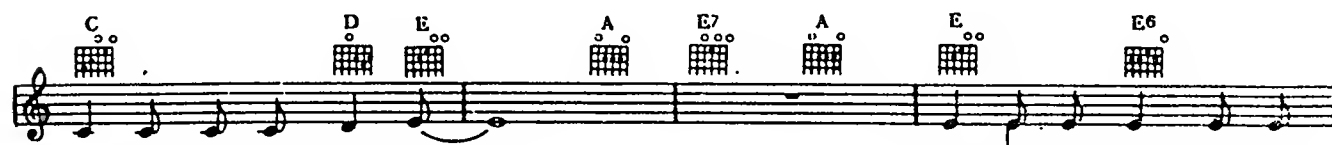
Verse



Ev-'ry day when the work is be-hind- you, and the shop and the store put the  
At the door there's a man who will greet- you, then you go down - stairs to some

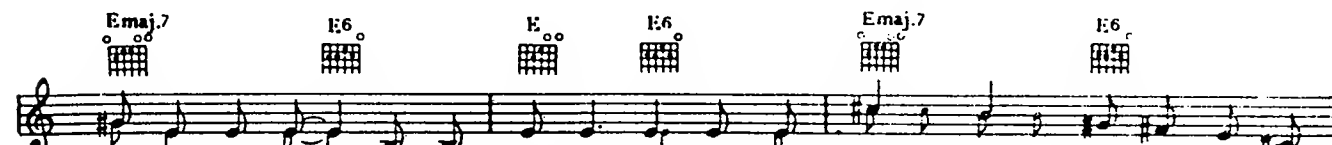


lock on the door, - just get a - way where your wor - ries won't find - you. If you  
ta - bles and chairs. Soon I'm sure you'll be tap - ping your feet, - be - cause the



like, well, I'll tell you more. -  
beat is the great - est there. -

Don't let the day get the  
All a - round there are



bet - ter of you, - when the ev - 'ning comes there's so much to do. You bet - ter  
girls and boys. it's a swing-in' place a cel - lar full - a noise. Its got an

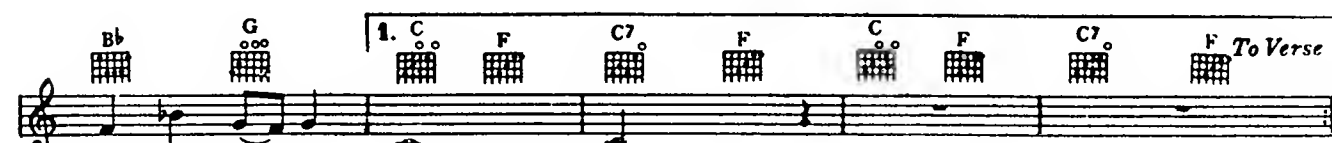


put on your best and wear a sniile, just come a - long with me a - while, - } 'cause I tell you.  
at - mos - phere of its own some-how, you've got - ta come a - long right now, - }

Refrain



I KNOW A PLACE where the mu - sic is fine and the lights are al - ways low. I KNOW A



PLACE where we - can go.



go.

I KNOW A PLACE where we can go.  
I KNOW A PLACE where the lights are low.  
You're gon - na love this place I know.



# In The Wee Small Hours Of The Morning

**Chorus (tacet)** Cmaj7 C7 C6 Caug

IN THE WEE SMALL HOURS OF THE MORN - ING, While the

C Caug Dm7 G9

whole wide world is fast a sleep, You lie a - wake and

Gm6 A7 Am6 B7

think a - bout the girl, And nev - er ev - er think of court - ing  
(boy,)

Fm G7 Cmaj C7 C6 Caug

sheep. When your lone - ly heart has learned its les - son You'd be

Cmaj7 Gm6 A7aug A7 Dm7 D#dim

her's if on - ly she would call. IN THE WEE SMALL HOURS OF THE  
(his) (he)

C Gm6 A7 1. Dm7 G7b9 C (tacet)

MORN - ING, That's the time you miss her most of all. IN THE  
(him)

2. Dm7 Am7 D7 G7b9 C F Cmaj7

time you miss her most of all.  
(him)

## ALL KINDS OF PEOPLE

Lyric by  
HAL DAVID

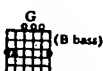
Music by  
BURT BACHARACH

Moderato



1. Tall kind of peo-ple should  
2. Old kind of peo-ple should

*mf* *mp* *cresc. poco* *a poco*



get to - geth - er with small kind of peo - ple,  
try to lis - ten to young kind of peo - ple,

*mf*



should get to - geth - er and talk to each oth - er.  
should try to lis - ten and com - fort each oth - er.

*f* *mf*












All kinds of peo - ple should reach out — and help one an-oth - er.







*mf* *mp*

2nd time, fade out within 14 measures

3. Light kind — of peo - ple — should feel com - pas - sion — for dark kind of

*mp cresc. poco a poco* *mf*

peo - ple, should feel com - pas - sion — and care for — each oth - er. —

*f* *mf*






All kinds of peo - ple should reach out — and help one an-oth - er.

*mf* *mp*

# LIKE TO GET TO KNOW YOU

(For Walter Raim)

Words and Music by  
STUART SCHARF

But I'd Like To Get To Know You (Yes I would) But I'd Like To Get To

Know You (If I could) But I'd Like To Get To Know You

1. Fi - nal - ly I found search - ing  
2. Hard - ly need to say she went

all a-round just was not the an - swer  
on her way said it was all o - ver

One I thought was true look'd a  
Well it's been some time and I

bit like you I fig - ur'd I might chance her  
guess that I'm just meant to be a ro - ver

But I'd Like To Get To

Know You (Yes I would) But I'd Like To Get To Know You (If I could) Now

I can't prom-ise that I'll spend a day with you Can't prom-ise that I'll find a way with you

Can't prom-ise no I can't prom-ise that I'll love you But I'd Like To Get To

Know You (Yes I would) But I'd Like To Get To Know You (If I could) I'd Like To Get To

Know You Know You Know - Oh - o

Yes I'd Like To Get To

# ENGLEBERT HUMPERDINCK

## THE WAY IT USED TO BE

(Melodia)

89

Lone - ly ta - ble just for one.

in a bright and crow - ded room. While the mu - sic has be - Friends stop by and say hel -

gun, lo, I drink to mem - o - ries in the gloom. then I laugh and hide the pain.

Though the mu - sic's still the same It's quite eas - y till they go it has a bit - ter sweet re - then the song be - gins a -

fram. gain. So play the song the way it used to be, be -

fore she left and changed it all to sad - ness, and

may - be if she's pass - ing by the win - dow she would hear our

love song and the me lo - dy. And

e - ven if the words are not so ten - der she will al - ways re -

mem - ber the way it used to be. mem - ber the way it used to

## CHANTEZ, CHANTEZ

Moderately Bright

*f*  $\text{Bb}$  Chan - tez, Chan - tez, sing a lit-tle Par - is song,  $\text{Bdim. F7 Cm7 F7}$  Chan - tez,

$\text{Cm7 F7 Cm7 F7 Bb}$  Chan - tez, Ev - 'ry bod - y sing a - long. Let's all sing when

$\text{G7 Fm6 G7 Cm}$  an - y lit - tle thing goes wrong, Too - dle oo - dle ay,

$\text{Bb F7 Bb Cm}$  Too-dle oo-dle oo, Sing with me, mer - ci beau-coup, Too-dle oo-dle oo,

$\text{Bb F7 Cm7 F7}$  Too-dle oo - dle ay, Ev - 'ry one Chan - tez. *To Verse*  $\text{Bb}$  *Fine*  $\text{Bb}$  tez.

*Verse*  
 $\text{Bb F7}$  Were you on the wrong side of the bed when you a - rose?

*mf*  $\text{Cm7 F7 Cm7 F7 Bb}$  Did a leak - y foun - tain pen re - dec - o - rate your clothes?

$\text{G7 Cm}$  Did you have a snack at night which did - n't quite a - gree?

$\text{Bb Cm7 F7 Cm7 F7 Bb D.S. al Fine}$  Let's do what they do, the peo - ple of Pa - ree.  $\text{Bb}$

# FEVER

91

## Medium Jump Tempo

**Dm**

Nev - er know how much I love you, Nev - er know how much I

**A7**

care. When you put your arms a - round me, I get a fe - ver that's so hard to

**Dm** **B $\flat$**

bear. You give me fe - ver When you kiss me, Fe - ver when you hold me

**Dm** **A7** **Dm**

tight. Fe - ver in the morn - ing, Fe - ver all through the night.

**Dm**

Sun lights up the day - time, Moon lights up the night.

**A7**

I light up when you call my name And you know I'm gon - na treat you

**Dm** **B $\flat$**

right. You give me fe - ver When you kiss me, Fe - ver when you hold me

**Dm** **A7** **Dm**

tight. Fe - ver in the morn - ing, Fe - ver all through the night.

**Dm**

Ev - 'rybod - y's got the fe - ver, That is some - thing you all know.

**A7** **Dm**

Fe - ver is - n't such a new thing, Fe - ver start - ed long a - go.

## HEY! JEALOUS LOVER

Moderato



Hey, jeal - ous lov - er, \_\_\_\_\_ You're act - ing so strange. Hey, jeal - ous



lov - er, \_\_\_\_\_ What is mak - ing you change? \_\_\_\_\_ Hey, jeal - ous lov - er, \_\_\_\_\_



How wrong can you be? I'm yours, ev - er faith - ful, \_\_\_\_\_ Just be faith - ful to



me. \_\_\_\_\_ I am just as stead - y As that clock on the shelf.  
Could have cheat - ed lots of times, But just would - n't do.



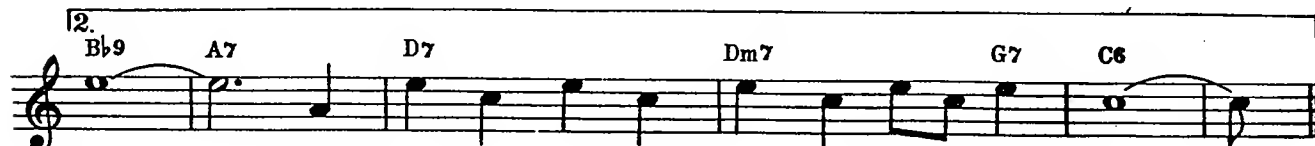
May - be you're ac - cus - ing me Of what you're do - in' your - self.  
I was much too bus - y, ba - by, Be - ing faith - ful to you. Hey, jeal - ous



lov er, \_\_\_\_\_ I'm tell - ing you true, I know that you're



jeal - ous, \_\_\_\_\_ But there's no one but you. \_\_\_\_\_ Hey, jeal - ous



you, \_\_\_\_\_ There's no one for me, jeal - ous lov - er, but you. \_\_\_\_\_



# LOVE IS JUST A FOUR-LETTER WORD

Words and Music by  
BOB DYLAN

Seems like on - ly yes - ter-day\_\_ I left my mind be - hind down in the Gyp - sy

Ca - fé with a friend of a friend of mine. She sat with ba - by hea - vy on her

knee, yet spoke of life most free from slav - er - y with

eyes that showed no trace of mis - er - y. A phrase in con - nec - tion first with

she I heard, that Love Is Just A Four - let - ter

Word. (2. Out-side a)

*[For additional words]* *[For final ending]*

Outside a rambling store-front window,  
Passing out to the break of day,  
Me, I kept my mouth shut, too,  
I had no words to say.  
My experience was limited and underfed,  
You were talking while I hid,  
To the one who was the father of your kid,  
You probably didn't think I did but I heard  
You say that Love Is Just A Four-letter Word.

Tho' I never knew just what you meant  
When you were speaking to your man  
I can only think in terms of me  
And now I understand  
After waking enough times to think I see

I said good-bye unnoticed,  
Pushed towards things in my own games.  
Drifting in and out of life-times,  
Unmentionable by name,  
Searching for my double, looking for  
Complete evaporation to the core  
Tho' I tried and failed at finding any door  
I must have thought that there was nothing more  
Absurd than that Love Is Just A Four-letter Word.

The Holy Kiss that's supposed to last eternity  
Blow up in smoke its destiny  
Falls on strangers, travels free  
Yes, I know now, traps are only set by me  
And I do not really need to be  
Assured that Love Is Just A Four-letter Word.

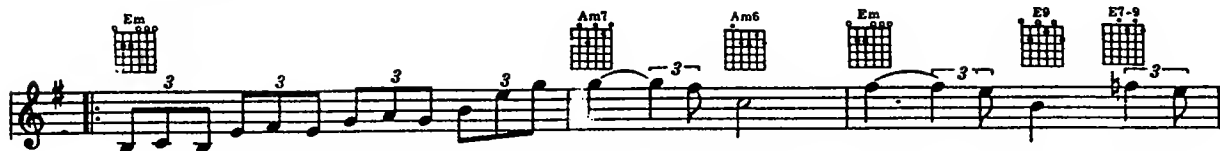
# THE WORLD WE KNEW

Lyric by  
CARL SIGMAN

(Over And Over)

Music by  
BERT KAEMPFERT and  
HERBERT REHBEIN

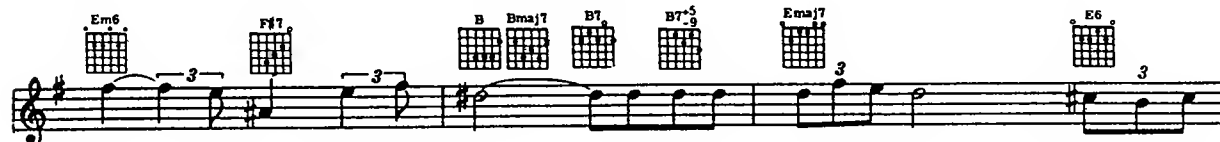
Slowly



O-ver and o-ver I keep go-ing o-ver The World— We Knew, Once— when you walked be-



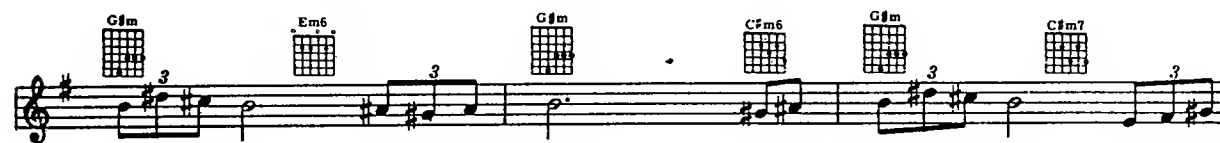
side me, That in-con-ceive-a-ble, That un-be-liev-a-ble World— We Knew



When— we two were in love— And ev-'ry bright ne-on sign turned in - to



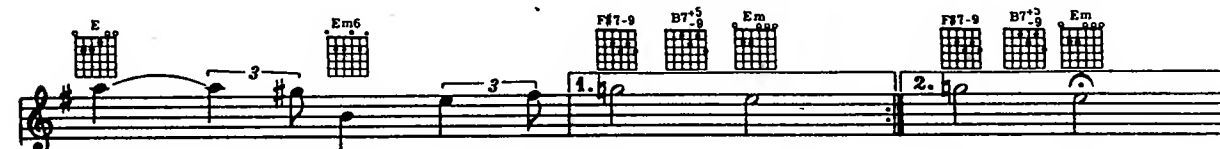
stars and the sun and the moon seemed to be ours, Each



road that we took turned in - to gold But the dream was too much for you to



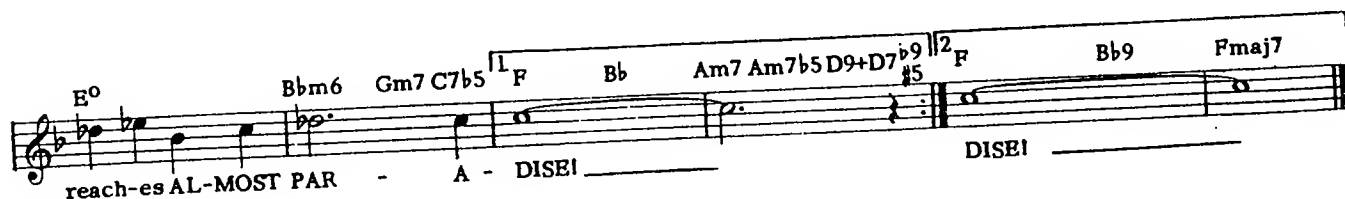
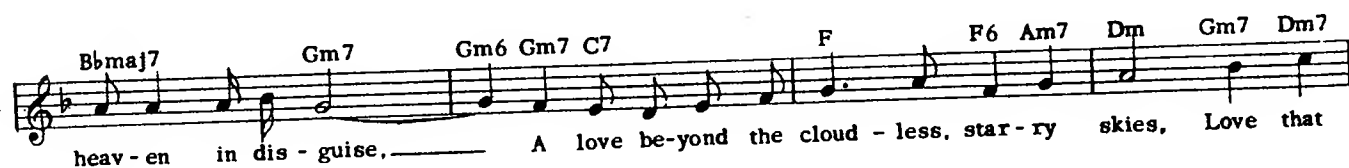
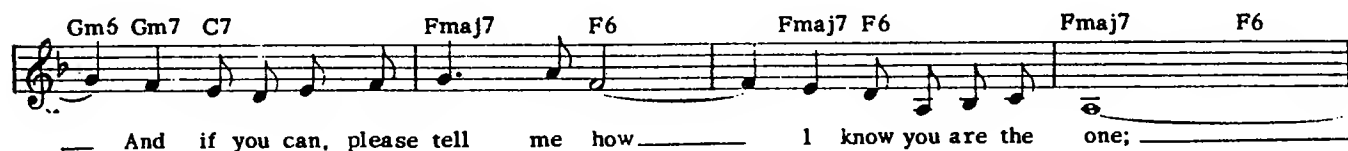
hold, Now o-ver and o-ver I keep go-ing o-ver The World— We Knew,



Days— when you used to love me. love me.

# ALMOST PARADISE

95



# ALLEGHENY MOON

Refrain (Slow Waltz Tempo)

AL - LE - GHE - NY MOON, I need your light To help me find ro-mance to -

night, So shine, shine, shine. AL - LE - GHE - NY

MOON, your sil-ver beams can lead the way to gold-en dreams, So

shine, shine, shine. High a-mong the stars, so bright a -

bove, the mag-ic of your lamp of love can make him (her)

mine. AL - LE - GHE - NY MOON, It's up to you, Please

see what you can do For me and for my one and on-ly

1. love! AL - LE - GHE - NY 2. love!

# ANASTASIA

Slowly



AN - A - STA - SIA, — tell me who you are, — Are you some - one —



— from an - oth - er star? — AN - A - STA - SIA, — are you what you seem? —



— Do your sad eyes — re - mem - ber a dream? — Why do you trem - ble? —



— And why do you sigh? — Could you be lone - ly, — as lone - ly as I? —



— Do you re - mem - ber — when sum - mer has flown, — An - oth - er world, a



world that is yours a - lone? — AN - A - STA - SIA, — smile a - way the past; —



— AN - A - STA - SIA, — spring is here at last. — Beau - ti - ful stran - ger —



— step down from your star, — I on - ly know I love you so, who - ev - er you are. —

## CALCUTTA

Moderato

The first system of music is in G major, 4/4 time, marked Moderato. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a whole note G4, followed by a half note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. Above the staff, there are two guitar chord diagrams: a G major chord (G-B-D) and a D7 chord (D-F#-A-C). Below the staff, the lyrics are: "I've kissed the girls of Na-ples, They're pret - ty as can be, I've — Span-ish girls are love - ly, Oh, yes, in - deed they are, But the I've kissed the girls of Na-ples, I've kissed them in Pa - ree, But the".

I've kissed the girls of Na-ples, They're pret - ty as can be, I've  
 — Span-ish girls are love - ly, Oh, yes, in - deed they are, But the  
 I've kissed the girls of Na-ples, I've kissed them in Pa - ree, But the

The second system continues the melody. It features a first ending bracket over the notes G4, F#4, E4, D4, C4, B3, A3, G3, which is followed by a double bar line. After the double bar line, the melody continues with a half note G4, a half note A4, and a whole note B4. Above the staff, there are several guitar chord diagrams: Am7 (A-C-E-G), D7 (D-F#-A-C), Am7 (A-C-E-G), 1. D7 (D-F#-A-C), G (G-B-D), 2.3. D7 (D-F#-A-C), and G (G-B-D). Below the staff, the lyrics are: "al - so kissed some French girls Who came from Pa - ree. The la-dies of Cal - cut - ta Are sweet-er by far. Fine la-dies of Cal - cut - ta Do some-thing to me.".

al - so kissed some French girls Who came from Pa - ree. The  
 la-dies of Cal - cut - ta Are sweet-er by far. *Fine*  
 la-dies of Cal - cut - ta Do some-thing to me.

The third system continues the melody. It features a treble clef and a key signature of one sharp (F#). The melody starts on a whole note G4, followed by a half note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. Above the staff, there are three guitar chord diagrams: G7 (G-B-D-F#), C (C-E-G), and Cm (C-Eb-G). Below the staff, the lyrics are: "The la - dies of Cal - cut - ta Will steal your heart a - way And".

The la - dies of Cal - cut - ta Will steal your heart a - way And

The fourth system continues the melody. It features a treble clef and a key signature of one sharp (F#). The melody starts on a whole note G4, followed by a half note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. Above the staff, there are three guitar chord diagrams: G (G-B-D), A7 (A-C-E-G), and D7 (D-F#-A-C). Below the staff, the lyrics are: "af - ter it is sto - len, You'll say:".

af - ter it is sto - len, You'll say:

(When I'm Walkin' With My)

# BUTTERCUP

99

Moderately

The musical score is written on a single staff in 4/4 time, starting with a key signature of two flats (Bb and Eb). The tempo is marked 'Moderately'. The score consists of seven lines of music. The first line begins with a treble clef, a key signature change to two flats, and a common time signature. It features a series of eighth and sixteenth notes with slurs. Chords Eb6, Edim, Bb7, Eb6, Edim, and Bb7 are indicated above the staff. The second line starts with a dynamic marking 'mf' and includes chords C7, Cdim, C7, Fm, F9, Bb7, Eb6, and Edim. The third line features chords Bb7, Eb9, Ab, and Adim, with a triplet of eighth notes marked with a '3'. The fourth line includes chords Eb, Eb9, Db9, C9, F7(-9), Bb7, Eb6, Eb7, and a 'Fine' section with Bb7 and Eb6. A bracket labeled 'To next strain' connects the Eb6 and Eb7 chords. The fifth line contains chords Ab6, Fdim7, Eb7, Ab6, Db7, Eb9, Ab6, Ab6, Fdim7, Eb7, and Ab6. The sixth line starts with a 'Cm' chord, followed by G7+, G7, Cm, Eb7, Ab6, Fdim7, Eb7, Ab6, Db7, Eb9, and Ab6. The seventh line includes chords E7, Ab, F7, Bbm7, Bbm7(-5), Eb7, and Ab6 Bb7. The score concludes with the instruction 'D. S. al Fine'.

*mf*

*To next strain*

*Fine*

*D. S. al Fine*

# SHE'S A LADY

Words and Music by  
PAUL ANKA

Moderately



Em D

1. Well, she's all you'd ev - er want, she's the kind men like to flaunt and take to din - ner.  
 (2.) nev - er in the way, al - ways some-thing nice to say, what a bless - ing.  
 (4.) knows what I'm a - bout, she can take what I dish out and that's not eas - y.

*mf*

Em D

Well, she al-ways knows her place, she's got style, she's got grace, she's a win - ner.  
 I can leave her on her own, know-ing she's O. K. a-lone and there's no mess-ing.  
 Well, she knows me thru and thru, she knows what to do and how to please me.

Em Chorus Em (A bass) D

She's A La - dy, wo— oh— oh, She's A La - dy, ———



Em Em (A bass) Bm

talk - in' a - bout that lit - tle la - dy, and the la - dy is mine.

1. 2. To next strain 4. Repeat Chorus and fade Bb 6 fr. F 5 fr.

2. Well, she's 3. Well, she She's A (3.) nev - er asks ver - y much

Eb 3 fr. Bb 6 fr. F 5 fr. Eb 3 fr. Bb 6 fr.

and I don't re - fuse her, al - ways treat her with re - spect, I nev - er would a - buse her.

Bb 6 fr. F 5 fr. Eb 3 fr. Bb 6 fr. F 5 fr.

What she's got is hard to find and I don't want to lose her. Help me build a moun - tain from a

Eb 3 fr. G 3 fr. A 5 fr.

lit - tle pile of clay - ay - ay - ay! 4. She

Repeat from % to 4th ending

## WITHOUT YOU

Slowly

Well, I can't for-get this eve-ning— And your  
face when you were leav-ing,— But I guess that's just the way the sto-ry goes. You al-ways  
smile, but in your eyes your sor-row shows, yes, it shows.— Well, I  
can't for-get to-mor-row— When I think a-bout my sor-row— I had you there, then I let you  
go. And now it's on-ly fair that I should let you know what you should know.—  
I can't live if liv-ing is with-out you.— I can't live, I can't  
live an-y-more.— I can't live if liv-ing is with-out you.— I can't  
live, I can't live an-y-more.— But I live an-y-more.— I can't

*D. S. and fade*

# CRYING TIME

103

**F** **C7**

Oh, it's cry - ing time a - gain, you're gon - na leave me; I can  
say that ab - sence makes the heart grow fond - er, And that

**F**

see that far a - way look in your eyes. I can tell, by the  
tears are on - ly rain, to make love grow. Well, my love for you could

**F** **Bb** **F**

way you held me. dar - ling, That it won't be long be -  
nev er grow no strong - er. If I live to be a

**C7** **F** 1. 2. **F**

fore it's cry - ing time. 2. Oh, they Oh, you say that you found  
hun - dred years old.

**C7**

some - one you loved bet - ter; That's the way it's hap - pened ev - 'ry time be -

**F** **F7** **Bb**

fore. And as sure as the sun comes up to - mor - row.

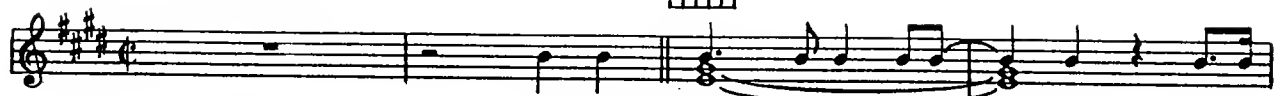
**F** **C7** **F** **Bb** **F**

Cry - in' time will start. when you walk out the door.

# WEDDING SONG

## (There Is Love)

Moderate, flowing

*mp e legato*

He is now to be a-mong - you at the

B/F# bass



A (add B)



call-ing of your hearts, -

rest as-sured - this trou - ba-dor is



act - in on His part. -

The un - ion of - yc.  
(The) mar-riage of - you.

B/F# bass



A (add B)



4 fr.

spir-its here has caused Him to re-main, -  
spir-its here has caused Him to re-main, -

for when - ev - er two or



B/F# bass

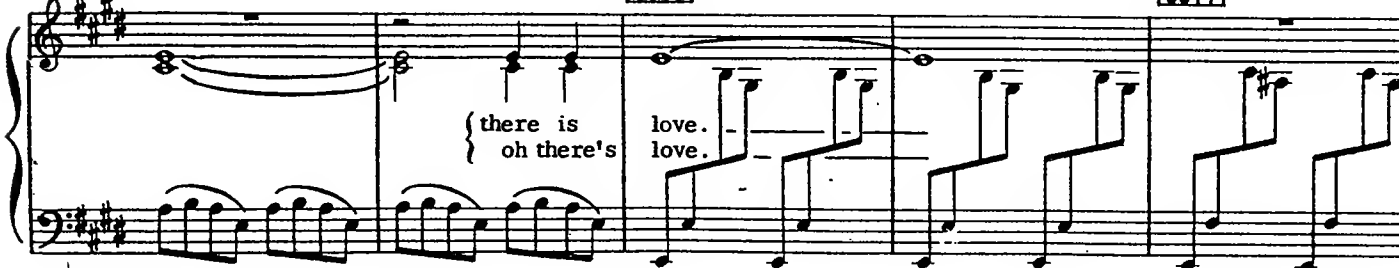
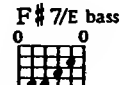


A (add B)



more of you - are gath-ered in His name -

there is love, -

{ there is  
oh there'slove.  
love.

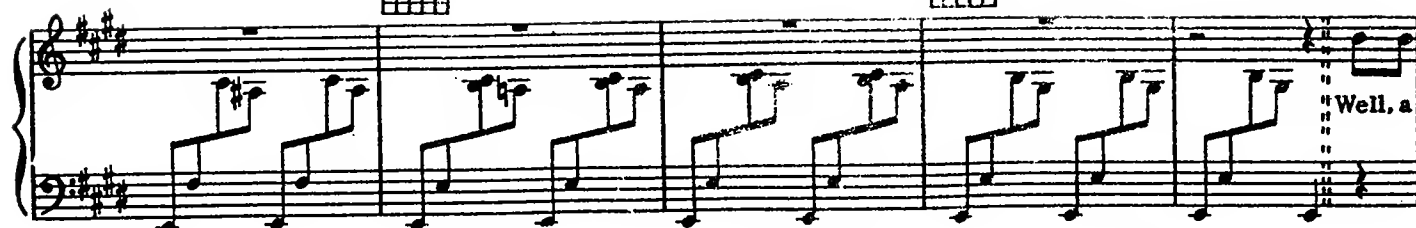
A (add B)

E bass

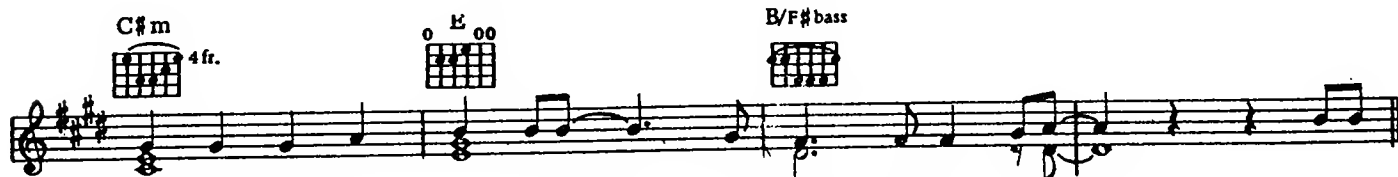


105

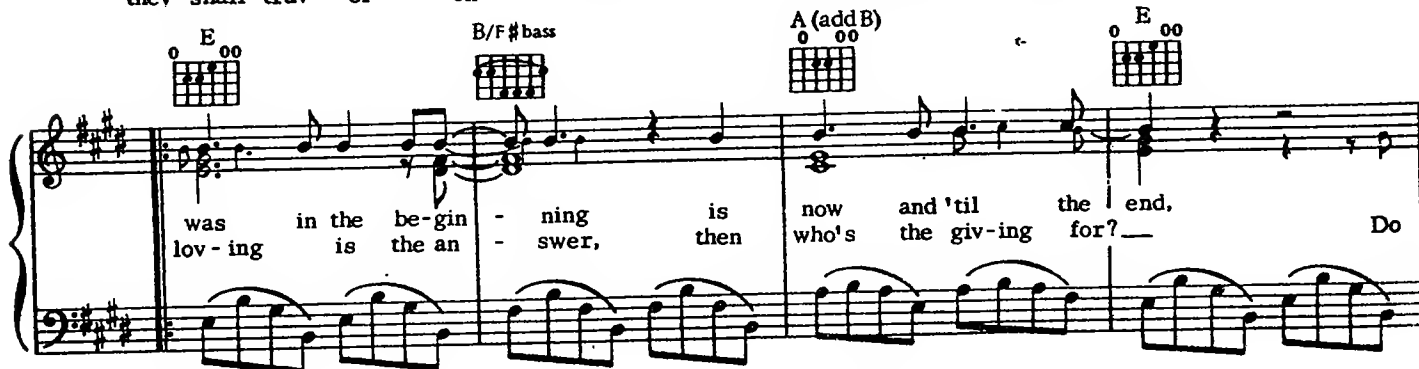
Fine



man shall leave his moth-er and a wo-man leave her home,—



they shall trav-el on to where— the two shall be as one.— As it



was in the be-gin-ning is now and 'til the end,  
lov-ing is the an-swer, then who's the giv-ing for?— Do





wo-man draws her life — from man — and gives it back a-gain — and there is  
you be-lieve in some-thing that you've nev-er seen — be-fore?— Oh, there's

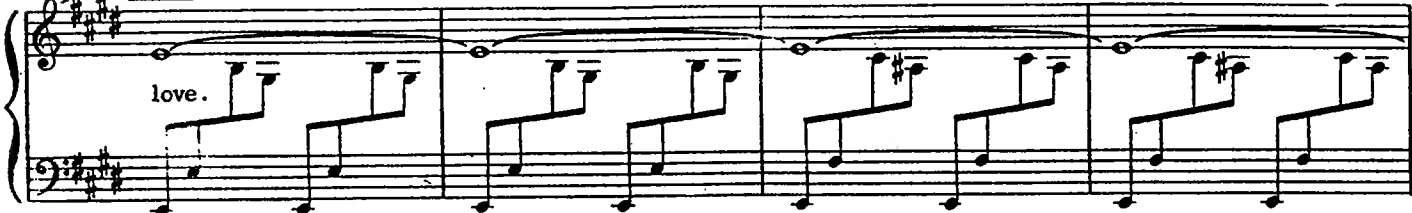
A (add B)





love,  
love,


oh, there is  
there's

1.  








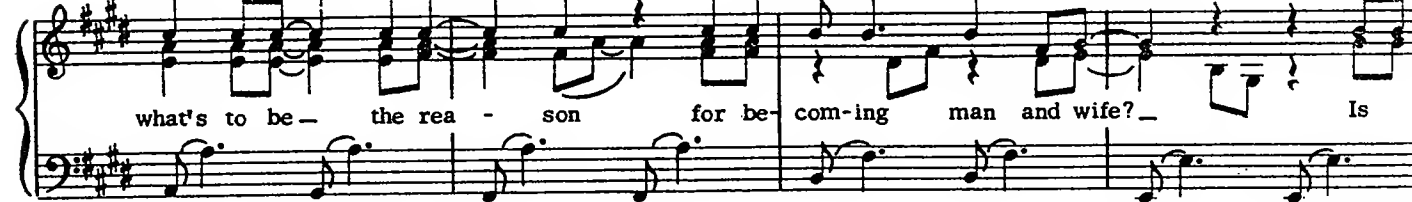
love.









Well, then



what's to be - the rea - son for be - com - ing man and wife? - Is



love that brings you here, - or love that brings you life? - For if

2.  D. S.  $\frac{3}{4}$   
al fine

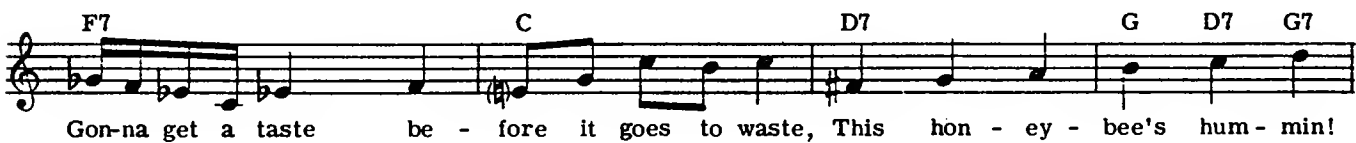


love. Oh, the

# GRAVY WALTZ

107

Moderately, with a beat



## EARLY AUTUMN

Slowly. *mp*

**Bb7 Ebmaj7 D7**

When an ear - ly au - tumn walks the land And chills the breeze And  
vil - ion in the rain all shut - tered down A

**Dbmaj7 C7 Cbmaj7**

touch - es with her hand the sum - mer trees, Per - haps you'll un - der - stand  
wind - ing coun - try lane all rus - set brown, A frost - y win - dow pane

**Bb7 1. Ebmaj7 Fm7 Bb7**

— What mem - o - ries I own. There's a dance p<sup>er</sup> -  
— shows me a town grown

**2. Eb Ab Eb Fm7 Bb7**

lone - ly. That spring of ours that start - ed

**Ebmaj7 F#dim Fm7 Bb7 Ebmaj9**

so A - pril - heart-ed Seemed made for just a boy and girl I nev - er

**Ebm7 Ab7 Db Gb7 F E7 Eb9 D7**

dreamed, did you, an - y fall could come in view so ear - ly,

**Db7 C B7(-9) Bb9 Ebmaj7 D7**

ear - ly? Dar - ling, if you care please let me know, I'll

**Dbmaj7 C7 Cbmaj7**

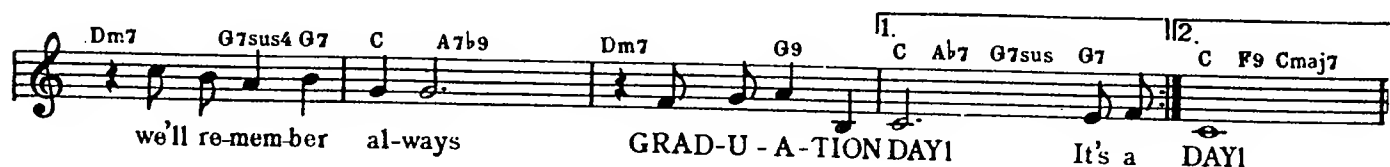
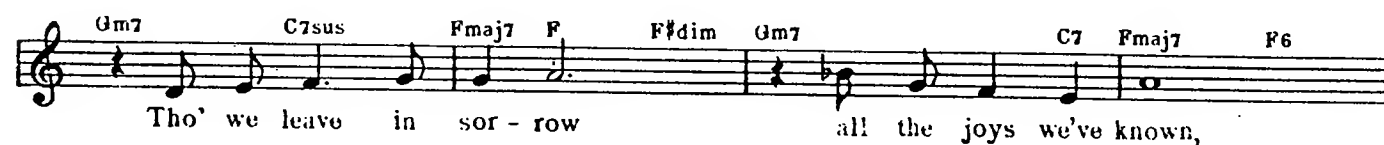
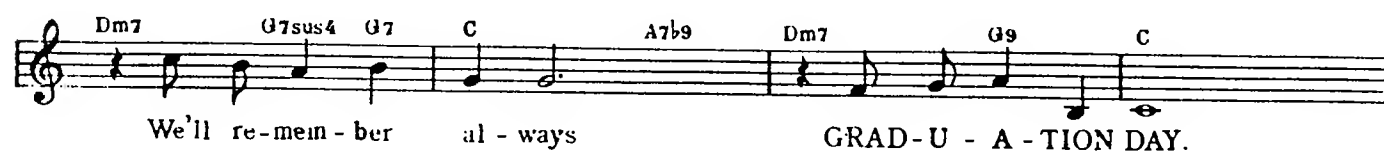
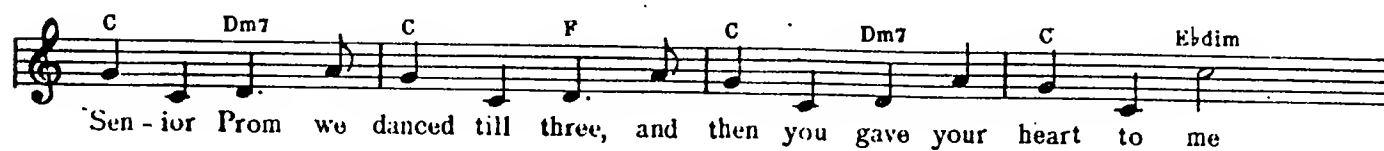
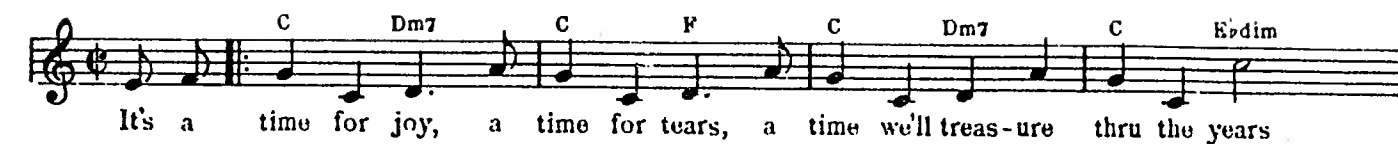
meet you an - y - where I miss you so, Let's nev - er have to share

**Bb7 Eb Cb7 Eb**

— An - oth - er Ear - ly Au - tumn.



# Graduation Day



# DOMANI

(Tomorrow)

C Cmaj.7 C6  
 May - be you'll fall in love with

Em7 Dm7 G7 Dm7  
 me, DO - MA - NI May - be to - mor - row

G7 C Am7 Dm7 Dm7(Gbass)G7 C  
 night the sun will shine I'll change my

Cmaj.7 C6 Em7 Dm7 G7  
 name fro: John - ny to Gio - van - ni

Dm7 G7 C G C G  
 If you will say DO - MA - NI you'll be mine

C C7 F Em  
 Come to are me, si - gno - ri - na from I - ta - ly  
 You are so su - per dú - per bra vis - si - mo

Am D7 G7  
 Hear my plea and I'll hi - re the hall  
 Don't say "no" or my poor heart you'll break

C Cmaj.7 C6 Em7  
 All your un - cles and aunts and your Ma and Pa and your pae -  
 You can make me the en - vy of ev - 'ry swain from here to

Dm7 G7 Dm7 G7  
 sa - ni They all a - gree that we should  
 Swa - nee If you will say "si si" to

C 1. G7 2. C  
 wed DO - MA - NI  
 me, DO - MA - NI

# Colour My World

Moderately

As time goes on \_\_\_\_\_ I re-al-

ize \_\_\_\_\_ just what you mean \_\_\_\_\_ to \_\_\_\_\_

me, \_\_\_\_\_ and now, \_\_\_\_\_ now that you're

near \_\_\_\_\_ prom-ise your love \_\_\_\_\_ that I've wait-ed to

share. \_\_\_\_\_ And dreams \_\_\_\_\_ of our mo-ments to -

geth - er, \_\_\_\_\_ col-our my world \_\_\_\_\_ with

hopes \_\_\_\_\_ of lov - ing you. \_\_\_\_\_ As you. \_\_\_\_\_

1. Fm7 2. Fm7 NC

## A GUY IS A GUY

Moderately

F C7  
 walked down the street like a good girl should. He  
 walked to my house like a good girl should. He

3  
 fol - lowed me down the street like I knew he would, Be - cause A  
 fol - lowed me to my house like I knew he would, Be - cause A

F C7  
 Guy Is A Guy where ev - er he may be, So  
 Guy Is A Guy where ev - er he may be, So

1. F C7 F  
 His - ten and I'll tell you what this fel - ler did to me. I  
 His - ten while I tell you what this

2. F C7 F Bb  
 fel - ler did to me. I nev - er saw the boy be - fore so  
 Bb C7 F F7 Bb F Dm7

noth - ing could be sil - li er. At clos - er range his face was strange but his

G7 C7 F  
 man - ner was fa - mil - i - ar. So I walked up the stairs like a

C7 3  
 good girl should. He fol - lowed me up the stairs like I

F Bb F C7 F C7  
 knew he would, Be - cause A Guy Is A Guy where ev - er he may be, So

F C7 F Bb F  
 His - ten and I'll tell you what this fel - ler did to me.

# HAVAHI NAGILAH

113

$\%E$

Ha - vah na - gi - lah, Ha - vah na - gi - lah,  
 Ha - vah na - gi - lah, Ha - vah na - gi - lah,

Am E Dm E

Ha - vah na - gi - lah, vay - nis - m' - chayh,  
 Ha - vah na - gi - lah, Sing! Let us re - joice!

E

Ha - vah na - gi - lah, Ha - vah na - gi - lah,  
 Ha - vah na - gi - lah, Ha - vah na - gi - lah,

Am E Dm E Fine

Ha - vah na - gi - lah, vay - nis - m' - chayh.  
 Ha - vah na - gi - lah, Sing! Let us re - joice!

E Dm

Ha - vah n' - ra - ne - nah, Ha - vah n' - ra - ne - nah,  
 Ha - vah n' - ra - ne - nah, Ha - vah n' - ra - ne - nah,

E Dm E

Ha - vah n' - ra - ne - nah, vay - nis - m - chayh.  
 Wake with a hap - py heart, Sing! Let us re - joice!

E Dm

Ha - vah n' - ra - ne - nah, Ha - vah n' - ra - ne - nah,  
 Ha - vah n' - ra - ne - nah, Ha - vah n' - ra - ne - nah,

E Dm E

Ha - vah n' - ra - ne - nah, vay - nis - m' - chayh.  
 Wake with a hap - py heart, Sing! Let us re - joice!

## HEART OF A CLOWN

REFRAIN (*Slowly*)

If I had THE HEART OF A CLOWN, I'd  
 laugh ev-ry time you make me blue, If I had THE  
 HEART OF A CLOWN, You would-n't see me cry the way I  
 do. I'd paint a smile up - on my face each time you hurt me  
 so, My arms could long for your em-brace, but you would nev-er  
 know. I'd sing as my dream-world tum-bles down, If  
 I had THE HEART OF A CLOWN. I CLOWN.

# I Like The Likes Of You

115

Refrain *p-mf*

*E<sup>b</sup>* *Cmi.7 (open)* *Fmi.7* *B<sup>b</sup>7* *E<sup>b</sup>* *Cmi.* *Fmi.7* *B<sup>b</sup>7* *E<sup>b</sup>* *Cmi.*

I like the likes of you, I like the things you do. I mean I

*F7* *B<sup>b</sup>7* *E<sup>b</sup>* *A<sup>b</sup>mi. add F* *B<sup>b</sup>mi.* *A<sup>b</sup>* *B<sup>b</sup>7* *E<sup>b</sup>* *Cmi.7 (open)* *Fmi.7* *B<sup>b</sup>7*

like the likes of you. I like your eyes of blue, I

*E<sup>b</sup>* *Cmi.* *Fmi.7* *B<sup>b</sup>7* *E<sup>b</sup>* *Cmi.* *F7* *B<sup>b</sup>7*

think they're blue, don't you? I mean I like your eyes of

*E<sup>b</sup>* *E<sup>b</sup>7* *A<sup>b</sup>*

blue. Oh, dear, — if I could on - ly say what I

*E<sup>b</sup>* *F7*

mean, — I mean if I could mean what I say, — That is I mean to say that I

*Fmi.7* *B<sup>b</sup>7* *C+* *A* *B<sup>b</sup>+* *E<sup>b</sup>* *Cmi.7 (open)* *Fmi.7* *B<sup>b</sup>7*

mean to say that I like the likes of you, Your

*E<sup>b</sup>* *Cmi.* *Fmi.7* *B<sup>b</sup>7* *E<sup>b</sup>* *Cmi.* *F7* *B<sup>b</sup>7*

looks are pure de - luxe. Looks like I like the likes of

*E<sup>b</sup>* *E* *F* *F#* *G* *F7* *dim.* *E<sup>b</sup>* *Fmi. add D* *E<sup>b</sup>* *Fmi.* *B<sup>b</sup>7* *E<sup>b</sup>*

1 you. — 2 you. —

# I WANT TO HOLD YOUR HAND

Words and Music by  
JOHN LENNON and  
PAUL McCARTNEY

Refrain

Oh yeh, I'll tell you some - thing I think you'll un - der - stand.

Then I'll say that some - thing,

I WANT TO HOLD YOUR HAND.

I WANT TO HOLD YOUR HAND.

Oh - please - say to me - and let me be your man, and please - say to me - you'll let me hold your hand.

Now, let me hold your hand,

I WANT TO HOLD YOUR HAND,

And when I touch you, I feel hap - py in - side.

It's such a feel - ing that my love I can't hide, - I can't hide, - I can't hide.

Yeh, you got that

some - thing, I think you'll un - der - stand. When I say feel that some - thing, I WANT TO HOLD YOUR HAND,

I WANT TO HOLD YOUR HAND,

1. I WANT TO HOLD YOUR HAND Oh yeh, I WANT TO HOLD YOUR HAND,

2. I WANT TO HOLD YOUR HAND.

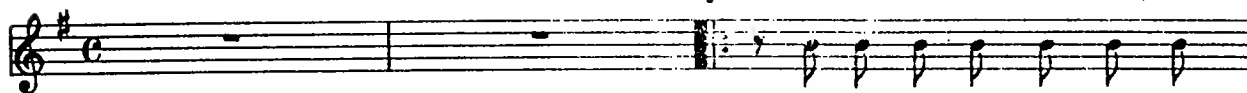


# Love Potion Number Nine

117

Moderately Bright

Em



I took my trou-bles down to  
I told her that I was a

A7

Em



Ma - dam Ruth.—  
flop with chicks.

You know, that Gyp- sy with the gold-capped tooth.—  
I've been this way since nine-teen - fif - ty - six.— She

G

A7

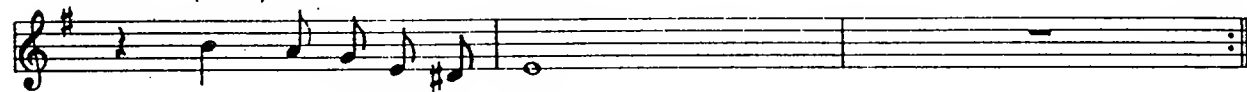


She's got a pad down at thir-ty-fourth and vine,  
looked at my palm and she made a mag-ic sign. She said:— What you need— is

B7 (tacet)

1 Em

3



Love Po-tion Num-ber Nine.  
Love Po-tion Num-ber

2 Em

A7



Nine.

A7

F#m

She bent down and turned a - round and



gave me a wink. She said: I'm gon-na mix it up right here in the sink. It

A7

B7 (tacet)



smelled like tur-pen-tine and looked like In-di-a ink.— I held my nose; I closed my eyes;

(tacet)

Em

A7



I took a drink.

I did-n't know if it was day or night.

Em

A7

G



I start-ed kiss-in' ev-'ry-thing in sight. But when I kissed the cop down at

G

A7

B7 (tacet)



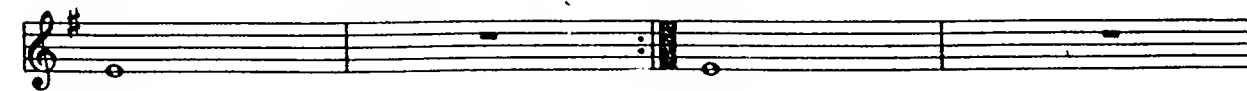
Thir-ty-fourth and Vine, he broke my lit-tle bot-tle of Love Po-tion Num-ber

1 Em

A7

B7

2 Em



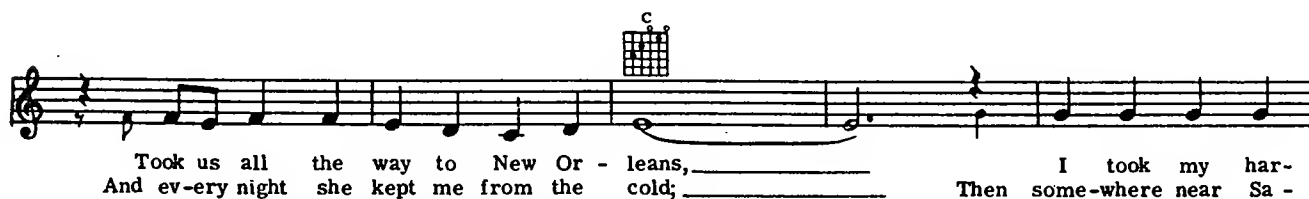
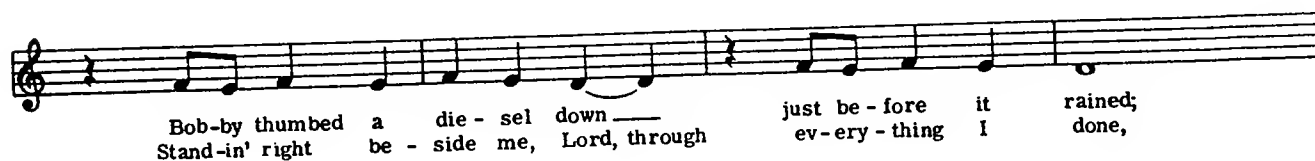
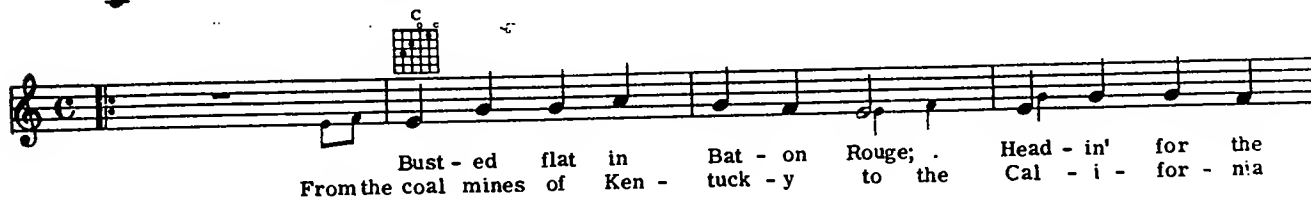
Nine.

Nine

# ME AND BOBBY McGEE

By  
KRIS KRISTOFFERSON and  
FRED FOSTER

Moderately Fast



blues; \_\_\_\_\_ With them wind-shield wi - pers slapp - in' time and  
find; \_\_\_\_\_ And I'd trade all of my to - mor - rows for a

Bob - by clapp - in' hands we fin - 'ly sang up ev - 'ry song that driv - er knew;  
sin - gle yes - ter - day, hold - in' Bob - by's bod - y next to mine;

## CHORUS

Free-dom's just an - oth - er word for noth - in' left to lose,  
Free-dom's just an - oth - er word for noth - in' left to lose,

and noth - in' ain't worth noth - in', but it's free; \_\_\_\_\_  
and noth - in' left is all she left for me; \_\_\_\_\_ Feel - ing good was

cas - y, Lord, when Bob-by sang the blues; \_\_\_\_\_ And, bud-dy, that was good e-nough for

me; \_\_\_\_\_ Good e-nough for me and Bob-by Mc Gee. Gee.  
1. \_\_\_\_\_ 2. \_\_\_\_\_

## LIDA ROSE

Moderate bounce tempo

(F) (F# Dim) (C7)  
 Li - da Rose, I'm home again, Rose, — To get the sun back in my sky.

(E) (F)  
 Li-da Rose, I'm home a - gain, Rose, — A-bout a thou-sand kiss-es

(Bb) (F)  
 shy. Ding, dong, ding! I can hear the chap-el bell

(D7) (G7) (C7)  
 chime. Ding, dong, ding! At the least sug - ges - tion,

(F) (F# Dim)  
 I'll pop the ques - tion. Li - da Rose, I'm home a - gain, Rose, — with - out a

(C7)  
 sweet - heart to my name. Li - da Rose, now

(E) (F) (F7)  
 ev - 'ry - one knows — that I am hop - ing you're the same.

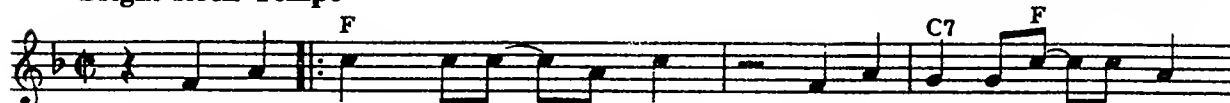
(Bb) (F) (D7)  
 So here is my love song, not fan - cy or fine,

(Gm) (C7) (F)  
 Li - da Rose, oh, won't you be mine? —

# LIMBO ROCK

By  
JON SHELTON  
WILLIAM E. "BILLY" STRANGE

## Bright Rock Tempo



1. Ev - 'ry lim - bo boy — and girl All a - round the lim - bo world;  
2. First you spread your lim - bo feet, Then you move to lim - bo beat;



Gon-na do the Lim - bo Rock; All a - round the lim - bo clock.  
Lim-bo an - kle, lim - bo knee; Bend back, like the lim - bo tree. }



Jack be lim - bo, Jack — be quick, Jack go un - der lim - bo stick;



All a - round the lim - bo clock, Hey, let's do the Lim - bo Rock.



(Spoken:) "Limbo lower now, Limbo lower now, How low can you go?" Get your-



self a lim - bo girl, Give that chick a lim - bo whirl;



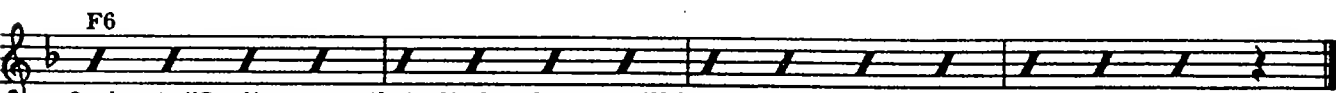
There's a lim - bo moon — a - bove, You will fall in lim - bo love.



Jack be lim - bo, Jack — be quick, Jack go un - der lim - bo stick;



All a - round the lim - bo clock, Hey, let's do the Lim - bo Rock.



(Spoken:) "Don't move that limbo bar, You'll be a limbo star. How low can you go?"

# LOLLIPOPS AND ROSES

Gm7 C7 Am7 Dm

1. Tell her you care each time you speak.  
2. One day she'll smile, next day she'll cry.

A dim Gm7 Am7 D7 Gm7

Make it her birth-day each day of the week. Bring her  
min - ute to min - ute you'll nev - er know why. Coax her,

C7(b9) Fmaj7 Bbm6 F add 9 Gm7

nice things, su - gar and spice things, ros - es and lol - li - pops and  
pet her, bet - ter yet, get her ros - es and lol - li - pops and

F add 9 D7 D7 Em7

Lol - li - pops And Ros - es. Ros - es. We try \_\_\_\_\_  
Lol - li - pops And \_\_\_\_\_

Dmaj7 Ebm7 Ab7

\_\_\_\_\_ act - ing grown up, \_\_\_\_\_ but \_\_\_\_\_ as a

Dbmaj7 Db6 Fm7 Bb7 Ebmaj7

rule \_\_\_\_\_ we're all \_\_\_\_\_ lit - tle child - ren \_\_\_\_\_

Dm7 G7(b9) Gm7 C7

\_\_\_\_\_ fresh from school. So

Gm7 C7 Am7 Dm A dim

car - ry her books. That's how it starts. Four - teen. or

Gm7 Am7 D7 Gm7 C7(b9)

for - ty they're kids in their hearts. Keep them han - dy.

Fmaj7 Bbm6 F add 9 Gm7 F add 9

flow - ers and can - dy, ros - es and lol - li - pops and Lol - li - pops \_\_\_\_\_

D7 Gm7 C7 F

\_\_\_\_\_ And Ros - es. \_\_\_\_\_

# Loads Of Love

123

Refrain (*liltingly*)

E7 A7 D7 G Em6 F#7  
 I nev - er have been hand - ed much, I nev - er have de -  
 Bm E9(b5) D6 Bdim Em6 B7  
 mand - ed much. - I just want mon - ey, A nice po - si - tion, And  
 Em7 A7 D E7 A7 D7 G  
 loads of love - ly love. - I nev - er have ex - spect - ed much, I  
 Em6 F#7 Bm E9(b5) D6 Bdim  
 nev - er have re - ject - ed much. - I want my din - ner, Some  
 Em6 B7 Em7 A7 D G  
 con - ver - sa - tion And loads of love - ly love. - The dumb ones go for  
 A bud ap - pears and  
 D7 G D7 G  
 quan - ti - ty, - The wise ones go for qual - i - ty. - I've got the an - swer  
 then it's May, - So first things first, I al - ways say. - The horse pre - cedes the  
 D Bm7 E7 A7 E7 A7  
 now, - It's not how much, it's how! - I do not ask for  
 cart, - It is - n't heft, it's heart! -  
 D7 G Em6 F#7 Bm E9(b5) D6 Bdim  
 bliss, I guess: It all boils down to this, I guess: - I just want mon - ey, And  
 Em6 B7 Em7 A7 1. D 2. D  
 then some mon - ey, And loads of love - ly love. - I love. -

# SECRET LOVE

REFRAIN: Moderately, with much tenderness

Once I had a SE-CRET LOVE That lived with - in the heart of me, \_\_\_\_\_

All too soon my SE-CRET LOVE Be - came im - pa - tient to be free, \_\_\_\_\_

So I told a friend - ly star, \_\_\_\_\_ The way that dream - ers oft - en do, \_\_\_\_\_ Just how

won - der - ful you are, \_\_\_\_\_ And why I'm so in love with you. \_\_\_\_\_ Now I

shout it from the high - est hills, E - ven told the gold - en, daf - fo - dils; At last my heart's an o - pen

door, \_\_\_\_\_ And my se - cret love's no se - cret an - y more. \_\_\_\_\_ more. \_\_\_\_\_

## JUST BECAUSE

Moderate

Just be - cause you think that you're pret - ty, \_\_\_\_\_ Just be - cause you

think that you're hot, \_\_\_\_\_ Just be - cause you think you've got something, \_\_\_\_\_

That you think that I have - n't got, \_\_\_\_\_

You made me spend all my mon - ey, \_\_\_\_\_ You thought I was

old San - ta Claus, \_\_\_\_\_ I'm tell - ing you true, I'm

done with you, Just be - cause, just be - cause. \_\_\_\_\_



Recorded by THE BEATLES  
I SAW HER STANDING THERE

125

Moderato

By  
JOHN LENNON and  
PAUL MCCARTNEY

Well, she was just sev-en-teen, — you know what I mean — And the  
she looked at me — and I, I could see — That be-  
danced through the night. and we held each oth-er tight — And be-

way she looked — was way be-yond com- pare. — So, how could I dance —  
fore too long — I'd fall in love with her. — She would-n't dance —  
fore too long — I fell in love with her. — Now I'll nev-er dance —

with an-oth-er, — Oh, — when I saw her stand - ing  
with an-oth-er, — Oh, — when I saw her stand - ing  
with an-oth-er, — Oh, — since I saw her stand - ing

there? — Well, there. — Well, my there.

heart went zoom when I crossed that room And I held her

hand in mine! — Oh, we

1. C 2. To next strain C C7 3. Fine F

F7 G7 F7 D. S. al Fine

IT HAPPENED IN MONTEREY

It hap-pened in Mon-te-ray a long time a-go, I met her in  
Mon-te-ray, in old Mex-i-co Stars and steel gui-tars and lus-cious  
lips as red as wine, Brose some-bod-y's heart, and I'm a-raid that it was  
mine. It hap-pened in Mon-te-ray With-out think-ing twice, I  
left her and thre-e-way the key to Par-a-dise, by in-dis-  
creet heart, longs for the sweet-heart That I left in old Mon-te-ray.

Bb F7 Bb Bb F7 Bb F7 D7 G7 C7 F7 Bb

(Ah, The Apple Trees)  
**When The World Was Young**  
 Le Chevalier de Paris  
 (Les Pommiers Doux)

126

*VERSE (ad lib. tempo)*

Dm A7 Dm A7 Dm C Bb7 A7

1. It is - n't by chance I hap-pen to be, A bou-le-var-dier, the toast of Pa-ris. For

F C F G7 Dm A7 Bb7 A7

o - ver the noise, the talk and the smoke, I'm good for a laugh, a drink or a joke. I

Cdim. Gm Cdim. Gm Bb9 Bb7 Bb9-5 A7

walk in a room, a par-ty or ball, "Come sit o-ver here" some - bo-dy will call. "A

Bb9 Bb7 Bb9-5 A7 Eb Bb Gm6 A7

drink for M'-sieur! A drink for us all!" But how many times I stop and re-call.

*CHORUS A tempo Valse Moderato*

D Cdim. Em Em7 A7 D Bdim. Em7

Ah, the ap-ple trees, Blossoms in the breeze, That we walked a-mong,

A7 D F#7 B7 Em F#7 Bm

Ly-ing in the hay, Games we used to play, While the rounds were sung,

E7 Em7 A7



On-ly yes-ter-day

1 D Bb9 Gm6 A7 TO VERSE 2 D Bb D



When The World Was Young.

# Mala Femmena


127

**Refrain**  





Fem - me - na, — tu si na ma - la fem - me - na — Chist 'uo - cchie 'e fat - to  
Fem - me - na, — tu si na ma - la fem - me - na — chi sto - cchie fa - te



chia - gne - re — La - creme e'n - fa - mi - tà. —  
chia - gne - re — La - creme e'n - fa - mi - tà. —






Fem - me - na — Si tu peg - gio 'e na vi - pa - ra, — m'e 'ntus - se - ca - ta  
Fem - me - na — Mi si pi - glia - te a sto'm - me, — o co - re tu - i



l'a - ne - ma, — nun poz - zo cchiù cam - pà. —  
nun sen - te, — su - le pe va - nì - ta. —









Fem - me - na, — Si ddo - ce com me'o zuc - che - ro — pe - rò sta fac - cia  
Fem - me - na, — Ti cre - ra - ne na san - te, — pe - rò sta fac - cia

d'an - ge - lo — te ser - ve pe 'ngan - nà. — Fem - me - na, —  
d'an - ge - le — te ser - ve pe 'ngan - nà. — Fem - me - na, —

— tu si a' cchiù bel - la fem - me - na, — te vo - glio be - ne e t'o - dio, —  
— tu si na ma - la fem - me - na, — te por - te tan - te o - dio, —

    1.    2.   

— nun te poz - zo scur - dà. — dà. —  
— nun te poi ima - gi - na. — na. —

## GENTLE ON MY MIND

Moderately Bright

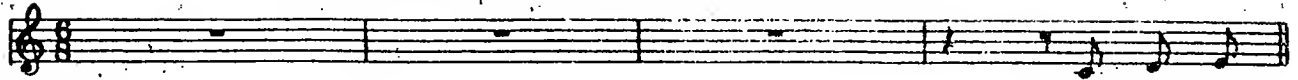
The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of one flat (B-flat) and a common time signature (C). The tempo/style is 'Moderately Bright'. The score includes several measures of music with lyrics underneath. Chord symbols (C, Dm, Dm7, G7) are placed above the staff at various points. The lyrics are: '1. It's know-ing that your door is al - ways o - pen and your path is free to walk, That makes me tend to leave my sleep - ing bag rolled up and stashed be - hind your couch, And it's know - ing I'm not shack - led by for - got - ten words and bonds And the ink stains that have dried up - on some - line, That keeps you in the back - roads by the riv - ers of my mem - 'ry that keeps you ev - er Gen - tle on my mind.'

2. It's not clinging to the rocks and ivy planted on their columns now that binds me  
Or something that somebody said because they thought we fit together walkin'  
It's just knowing that the world will not be cursing or forgiving when I walk along  
Some railroad track and find  
That you're moving on the backroads by the rivers of my memory and for hours  
You're just gentle on my mind.
3. Though the wheat fields and the clothes lines and junkyards and the highways  
Come between us  
And some other woman crying to her mother 'cause she turned and I was gone.  
I still run in silence, tears of joy might stain my face and summer sun might  
Burn me 'til I'm blind  
But not to where I cannot see you walkin' on the backroads by the rivers flowing  
Gentle on my mind.
4. I dip my cup of soup back from the gurglin' cracklin' caldron in some train yard  
My beard a rough'ning coal pile and a dirty hat pulled low across my face.  
Through cupped hands 'round a tin can I pretend to hold you to my breast and find  
That you're waving from the backroads by the rivers of my memory ever smilin'  
Ever gentle on my mind.

# I'VE GOTTA BE ME

129.

(From the Broadway Musical, "GOLDEN RAINBOW")



Cmaj7 C6 Dm7 G7 Dm7

right or wheth-er I'm wrong Wheth-er I find a place in this  
live! not mere-ly sur-vive! And I won't give up this dream of

G7 Cmaj7 C6 (Tacet) F6 Em7

world or nev-er be-long, I've Got-ta Be Me! I've Got-ta Be  
life that keeps me a-live! I've Got-ta Be Me! I've Got-ta Be

F6 Em7 F6 Em7 Am7 Fmaj7 Dm7(sus) G7 (Tacet)

Me! What else can I be but what I am? I want to  
Me! The dream that I

2. F6 Em7 Dm7 Dm7(sus) Cmaj7 C6 (Tacet) Bm7(sus)

see makes me what I am! That far a-way prize,

E7 Am(sus) Am Dm G7 Cmaj7

A world of suc-cess, It's wait-ing for me if I heed the call.

C6 (Tacet) Fmaj7 F6 (Tacet) Em7 Am7 (Tacet)

I won't set-tle down, or set-tle for less, As long as there's

Am7(sus) D9 Dm7(sus) G7 (Tacet) Cmaj7

half a chance that I can have it all! I'll go it a-lone.

C6 Dm7 G7 Dm7 G7

That's how it must be. I can't be right for some-bod-y else if I'm not right for

Cmaj7 C6 (Tacet) F6 Em7 F6 Em7

me! I've got-ta be free! I've got-ta be free! Dar-ing to

F6 Em7 F6 Dm7(sus) Cmaj7 Dm7 C6

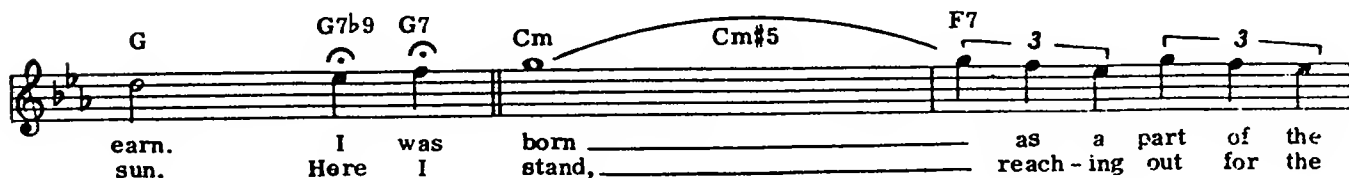
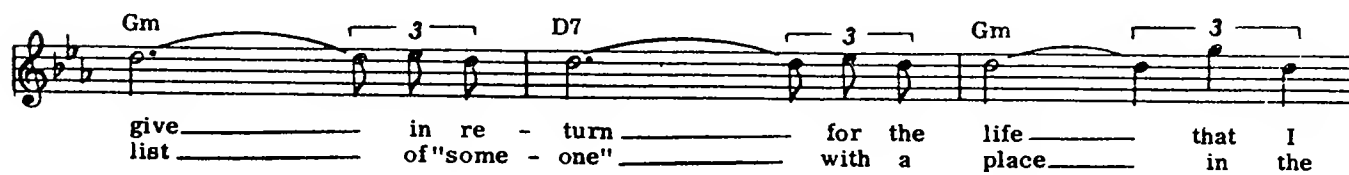
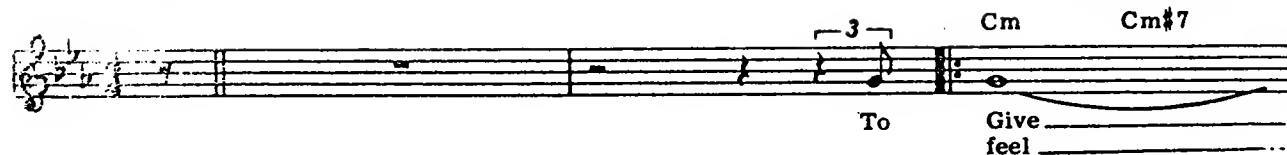
try to do it or die! I've Got-ta Be Me!

# TO GIVE

(The Reason Live)

Words and Music by  
BOB CREWE and  
BOB GAUDIO

wly



F7 3 3 Gm G7b9 G7 G7b9 G7

with a will to sur - vive. (And) I be -  
I must give all I can. When I

Cm Cm#5 F7 3 3 Dm7

lieve ev - 'ry-thing on this earth,  
go, I'll go out emp - ty hand,

Gm7 3 3 Cm Cm#5 F7 3 3

Hav - ing mean - ing and worth, made of con - crete and  
leav - ing dust to the ' land, just this soul I have

Gm 3 1 Cm Cm7(sus) F7 F9

air, is to share. And to  
found leaves the

2. Cm F7(sus) F7 G Cm(alt)

ground.

G Cm(alt) 1 E

# You've Made Me So Very Happy

## BLOOD, SWEAT, & TEARS

Words and Music by  
BERRY GORDY, Jr.  
PATRICE HOLLOWAY  
FRANK WILSON  
BRENDA HOLLOWAY

Moderately slow

*Am7* *Gmaj7* *Am7*

I lost at love be - fore, Got mad and  
The oth - ers were un - true, But when it

*Gmaj7* *Am7* *Gmaj7*

closed the door, But you said try just once more.  
came to you, I'd spend my whole life with you.

*Am7* *Bm7 Am7* *Bm7 Am7* *Bm7*

I chose you for the one, Now I'm hav - ing so much fun. You treat - ed me so kind,  
'Cause you came and took con - trol, You touched my ver - y soul. You al - ways showed me that

*Am7 (DBass)*

I'm a - bout to lose my mind, } You Made Me So Ver - y Hap - py,  
lov - ing you was where it's at, }

*Gmaj7* *Bm7 (EBass)*

I'm so glad you came in - to my life.

*F* *C*

I love you so much, it seems that you're e - ven in my dreams. I hear

*G* *F*

you call - ing me. I'm so in love with you, All I ev - er want to do is

*Em7 (ABass)* *Tacet* *Repeat and fade* *Am7 (DBass)*

thank you, ba - by, thank you, ba - by. You Made Me So Ver - y Hap - py,

*Gmaj7* *Bm7 (EBass)*

I'm so glad you came in - to my life.



# ANDY WILLIAMS

## Can't Get Used To Losing You

133

Words and Music by  
DOC POMUS  
MORT SHUMAN

### Chorus

C F D G D F C F D

1. Guess there's no use in hang-in' round.      Guess I'll get dressed and do the  
2. Called up some girl I used to know.      Af - ter I heard her say hel-  
3. I'll find some-bod - y, wait and see.      Who am I kid - din'? On - ly

G D F Em F A7 Dm A7

town.  
lo,  
me.      I'll find some crowd - ed av - e - nue.  
Could - n't think of an - y - thing to say.  
'Cause no one else could take your place.

D7 G7 (Tacet) F

Though it will be emp - ty with - out you. \_\_\_\_\_  
Since you're gone it hap - pens ev - 'ry day. \_\_\_\_\_  
Guess that I am just a hope - less case. \_\_\_\_\_      Can't get used to los - ing you, no

Em Dm G7

mat - ter what I try to do.      Gon-na live my whole life through

1. (Tacet) 2. (Tacet) C F D G D F

lov - ing you.      lov - ing you.

3. (Tacet) C F D G Gb

lov - ing you.

F Em Dm

Can't get used to los - ing you, no mat - ter what I try to do.      Gon-na live my whole life through

G7 (Tacet) C Eb F C

lov - ing you. \_\_\_\_\_

# Everybody Loves A Lover

Lyric by  
RICHARD ADLER

Music by  
ROBERT ALLEN

*Note: The 1st 16 bars of the CHORUS and REFRAIN may be sung and played simultaneously, as a duet.*

## Chorus

Chorus

EV - 'RY BOD - Y LOVES A LOV - ER, I'm a  
lov - er, Ev - 'ry - bod - y loves me. An - y - how, that's  
how I feel, WOW! I feel just like a  
pol - ly - an - na. I should wor ry, Not for noth - in',  
Ev 'ry - bod - y - loves me, Yes, they do! And I love  
ev 'ry - bod - y, Since I fell in love with  
you! *Segue to Refrain*  
1. 2. *Fine*

## Refrain

Who's the most pop - u - lar per - son - al - i - ty?  
I can't help think - in' it's no one else but me.

G $\sharp$ dim D

Gee, I feel just a - bout ten feet tall, \_\_\_\_\_ Hav - in' a

A7 D D7 D.S. al Fine

ball, \_\_\_\_\_ (for duet) { Guess you might call me } a pol - ly - an - na.  
Well, I feel just like

From The Paramount Picture "HATARI"  
Moderately Slow **BABY ELEPHANT WALK**

By  
HENRY MANCINI

F

B $\flat$ 7 F

C B $\flat$  F

1. F 2. F B $\flat$  Am Gm F F9 F

B $\flat$  F B $\flat$  F B $\flat$

F

C B $\flat$

Coda F Very Slow F7

## WAVE

Bossa Nova

Words and Music by  
ANTONIO CARLOS JOBIM  
*Arr. by Claus Ogerman*

Chords: Dm7, G13, Dmaj7<sup>(9)</sup>, Bbdim, Am7

So close your eyes, for that's a love-ly way to be \_\_\_\_\_

Chords: D<sup>-9</sup><sub>7</sub>, Gmaj7, Gm6, F#13, F#<sup>+5</sup><sub>7</sub>

— a - ware\_ of things\_ your heart a - lone — was meant to see, —

Chords: B9, B<sup>-9</sup><sub>7</sub>, Bm7 Eb bass, E7, Bb9, A7

The fun-da-men-tal lone - li-ness goes\_ when-ev - er two candream a dream to - geth-

Chords: Dm7, G, Dm7, G, Dmaj7<sup>(9)</sup>, Bbdim, Am7

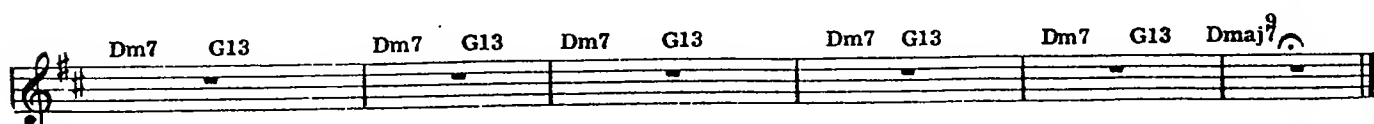
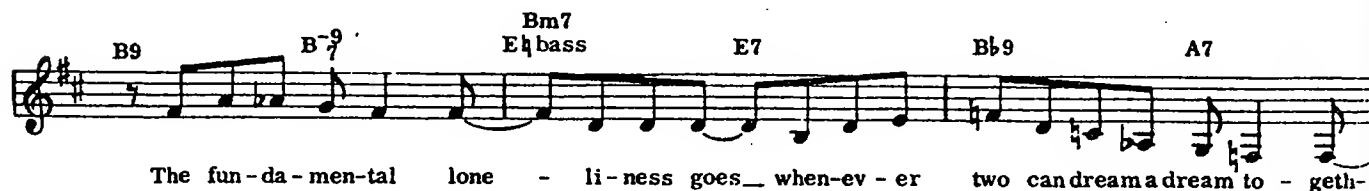
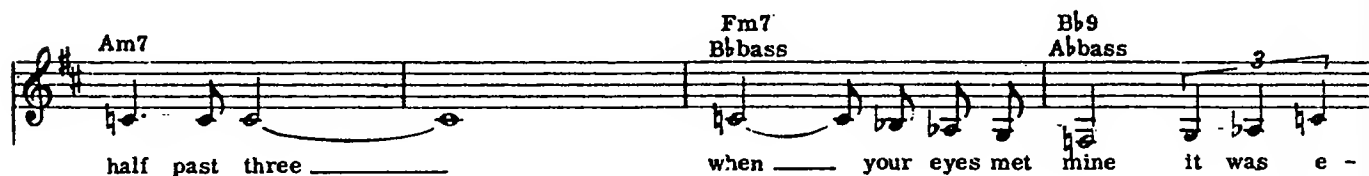
- er. — You can't de - ny don't , try to fight the ris-ing sea \_\_\_\_\_

Chords: D<sup>-9</sup><sub>7</sub>, Gmaj7, Gm6, F#13, F#<sup>+5</sup><sub>7</sub>

— don't fight\_ the moon\_ the stars a - bove — and don't fight me. —

Chords: B9, B<sup>-9</sup><sub>7</sub>, Bm7 Eb bass, E7, Bb9, A7

The fun-da-men-tal lone - li-ness goes when - ev - er two candream a dream to - geth-



# The April Fools

Words by  
HAL DAVID

Music by  
BURT BACHARACH

Moderately Slow

The piano introduction is in 4/4 time, starting with a mezzo-piano (mp) dynamic. It features a melodic line in the right hand and a supporting bass line in the left hand. The melody begins with a series of eighth notes, followed by a half note, and then a series of eighth notes. The dynamics change to *dim. poco a poco* and then to piano (p) towards the end of the introduction.

Verse

The first line of the verse melody is in 4/4 time. It starts with a Bb major 9 chord (Bbmaj9) and ends with a Bb major 7 chord (Bbmaj7). The lyrics are: 1. In an A - pril dream, once you / 2. Lit - tle did we know where the

The second line of the verse melody is in 4/4 time. It starts with an Eb major 7 chord (Ebmaj7) and ends with an Eb major 7 chord (Ebmaj7). The lyrics are: came to me. When you smiled I / road would lead. Here we are a

The third line of the verse melody is in 4/4 time. It starts with a D7sus chord (D7sus) and ends with a Bbmaj7 chord (Bbmaj7). The lyrics are: looked in - to your eyes and I knew I'd be lov - ing / mil - lion miles a - way from the past, trav - el - ing so

The fourth line of the verse melody is in 4/4 time. It starts with a C7+(-9) chord (C7+(-9)) and ends with a Bbmaj9 chord (Bbmaj9). The lyrics are: you and then you touched my hand and I / fast and now. There's no turn - ing back if our

The fifth line of the verse melody is in 4/4 time. It starts with an F9sus chord (F9sus) and ends with an F9sus chord (F9sus). The lyrics are: learned sweet A - pril dreams can come true. Are we / A - pril dream does - n't last.

## Refrain

B♭maj9 Ebmaj7 F7 (add D) B♭maj9 Ebmaj7 F7 (add D)

just A - pril fools who can't

B♭ B♭+ B♭ F7 (add D) F9sus

see all the dan - ger a - round us? If we're

B♭maj9 Ebmaj7 F7 (add D) B♭maj9 Ebmaj7 F7 (add D) Eb (add D)

just A - pril fools I don't care.

1. Eb (add F) Eb-5 (add F) Tacet 2. Eb (add F)

True love has found us now. We'll find our way some-

B♭ Gm Dm7

how. No need to be a - fraid.

Cm7 F9sus (add D) F9sus Tacet B♭

True love has found us now.

## I'M A DRIFTER

Words and Music by  
BOBBY GOLDSBORO

1. You knew I could not stay for long when you asked me to come  
 2. So I will stay with you a - while, and then I'll let my  
 3. Let's make the most of time be - fore the break of day, but don't

o - ver in the wee hours of the morn - ing.  
 hitch - hike thumb take me to where I want - ta.  
 try to make me stay, if I don't want to.

I said I could not let the sun - rise catch me sleep - in', and  
 Be - cause I've got to keep on search - in' for the dream that I've been  
 Be - cause I've got to keep on search - in' for that dream and you can't

that is why I'm giv - ing you fair warn - ing.  
 seek - in' since I left my O - kla - ho - ma.  
 bind me with the sim - ple words "I love you."

And tho' you might have loved me like I nev - er  
 And who's to say but that I might be back to -  
 But if I re - al - ize the dream that I've been

ev - er have been loved be - fore, your front door is  
 mor - row, if I find there's on - ly sor - row, you may  
 search - in' for is wait - in' here be - hind your door, then



Em Am G7 (sus 4) G7

o - pen and I've got to keep on mov - in'.  
 see me from your win - dow sill next morn - ing.  
 I'll come back to stay if you still want me to.

G7 (sus 4) G7 C (B Bass) Dm (A Bass)

I'm A Drift - er, and I've seen the rain.

G7 (sus 4) G7 C (B Bass) Dm G7

I'm A Drift - er, and I've felt the pain, the pain that comes with

Am Am (G Bass) F C (E Bass) F

lone - li - ness. So I drift from town to town, search-in' all a -

C (F Bass) F C (E Bass) Dm

round, Look - in' for the an - swer to my sor - row. And if the

G7 C F To Coda

an - swer is you, then I'll be back to - mor - row.

C F D.S. al Coda

Coda C F G7

I'm A

Repeat and fade C C (B Bass) Dm (A Bass) G7 (sus 4) G7

Drift - er, and I've seen the rain. I'm A

# "SINATRA" CYCLES

Words and Music by  
GAYLE CALDWELL

## Fairly Bright

1. So, I'm down, and so, I'm out, but,  
2. I've been told, and I be - lieve That life  
3. But, I'll keep my head up high, Al - though

so are man - y oth - ers.  
is meant for liv - in'.  
I'm kind - a tired, —

My gal (man) just up Ev - en when my and

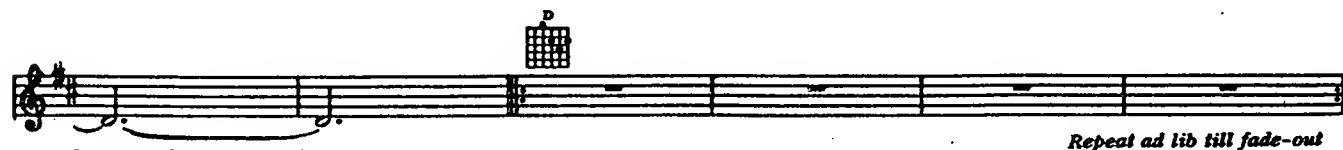
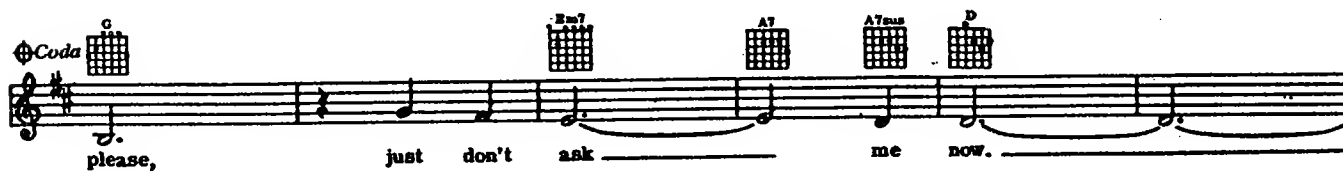
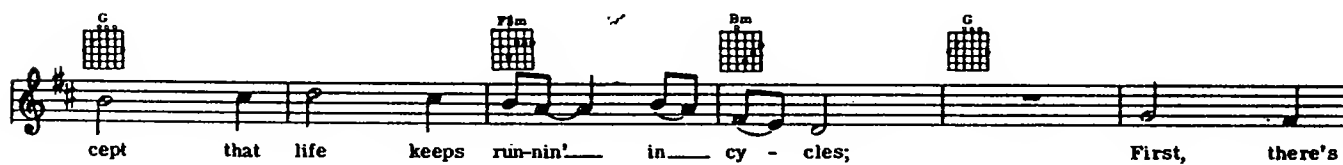
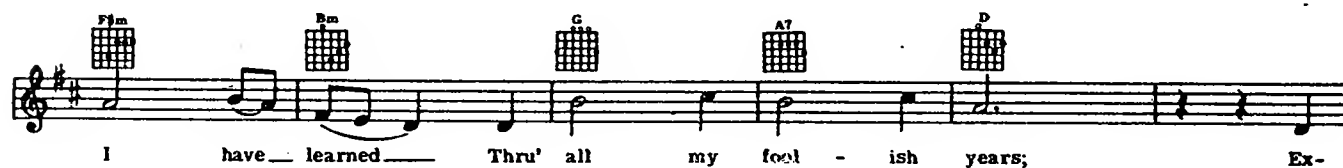
try'n' to hide my head 'neath these cov - ers.  
chips are low there's still some left for giv - in'.  
left last week: Fri - day, I got fired. —

Life is like the sea - sons, Af - ter  
I've been man - y plac - es; May - be  
You know, it's al - most fun - ny, But, —

Win - ter comes the Spring. So, I'll keep this  
not as far as you. So, I think I'll  
things can't get worse than now. So, I'll keep on

smile a - while, And see what to - mor - row brings.  
stay a - while, And see if some dreams come true.  
try'n' to sing, But

*To Coda*



Featured in "THE GRADUATE"

# SCARBOROUGH FAIR / CANTICLE

Words and Music by PAUL SIMON &amp; ART GARFUNKEL

Are you go-ing \_\_\_\_\_ to Scar - bor-ough Fair: \_\_\_\_\_

Pars - ley, sage, rose - mar - y and thyme. \_\_\_\_\_

Re - mem - ber me to one who lives

there. \_\_\_\_\_ She once was a true love of

Ahead to next strain  
mine. \_\_\_\_\_ mine. \_\_\_\_\_

On the side of a hill in the  
On the side of a hill \_\_\_\_\_ a  
War bel - lows blaz - ing in

Tell her to make me a cam - bric shirt: \_\_\_\_\_  
Tell her to find me an a - cre of land: \_\_\_\_\_  
Tell her to reap it with a sick - le of leath - er: \_\_\_\_\_

deep for - est green.  
sprink - ling of leaves.  
scar - let bat - tal - ions.

Pars - ley, sage, rose - mar - y and  
Pars - ley, sage, rose - mar - y and  
Pars - ley, sage, rose - mar - y, and

Em D Em

Trac - ing of spar - row on snow - crest - ed brown.  
 Wash - es the grave with sil - ver - y tears.  
 Gen - er - als or - der their sol - diers to kill.

thyme;  
 thyme;  
 thyme;

With -  
 Be -  
 And

G G F#m Em D

Blan - kets and bed - clothes the  
 A sol - dier cleans the  
 fight for a cause and they've

And to

out no seams nor nee - dle work,  
 tween the salt wa - ter and the sea strands,  
 gath - er it all in a bunch of heath - er,

Em D Em D Em D

child of the moun - tain.  
 po - lish - es a gun.  
 long a - go for - got - ten.

Then she'll be a true love of  
 Then she'll be a true love of  
 Then she'll be a true love of

1. 2.

Em

Sleeps un - a - ware of the clar - i - on call.

mine.  
 mine.

3.

Em

mine.

D.S. al Fine

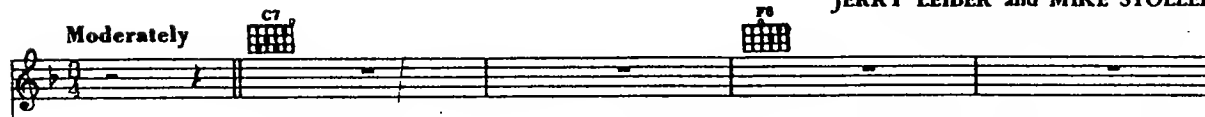
# PEGGY LEE

From the forthcoming production "INTERNATIONAL WRESTLING MATCH"

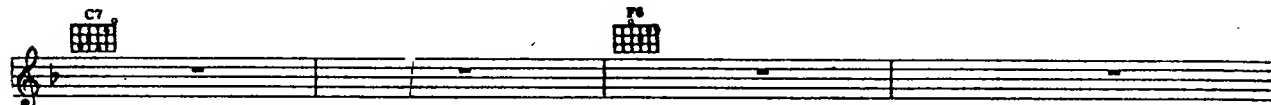
## IS THAT ALL THERE IS?

Words and Music by  
JERRY LEIBER and MIKE STOLLER

Moderately



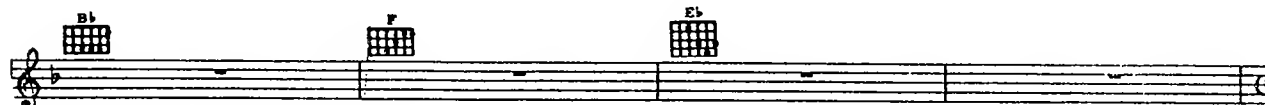
I remember when I was a very little <sup>girl</sup> <sub>boy</sub> ... our house caught on fire ... I'll



never forget the look on my father's face as he gathered me up in his arms and raced thru the burning building out onto the pavement



... I stood there shivering in my pajamas ... and watched the whole world go up in flames ...



And when it was all over ... I said to myself, "Is that all there is to a fire?"



IS THAT ALL THERE IS?

IS THAT ALL THERE IS?



If that's all there is my friends then let's keep dancing

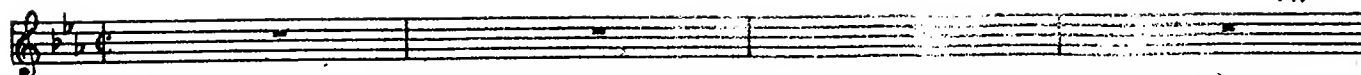


Let's break out the booze and have a ball If that's

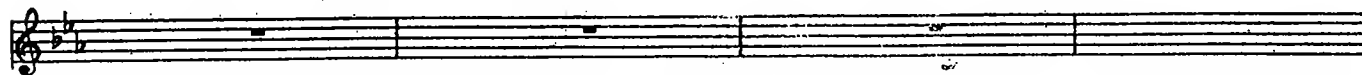


all

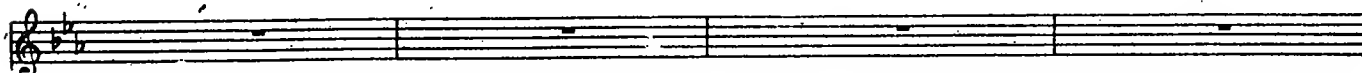
there is



And when I was twelve years old my father took me to the circus ... the greatest show on earth ... there were

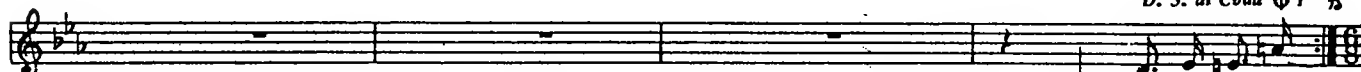


clowns and elephants and dancing bears ... and a beautiful lady in pink tights flew high above our heads

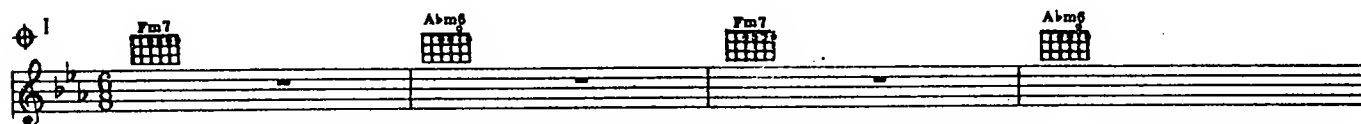


... and as I sat there watching the marvelous spectacle ... I had the feeling that something was missing ...

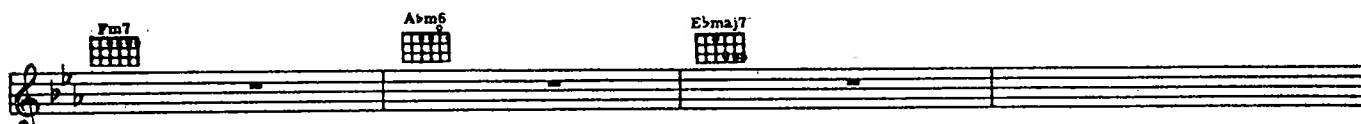
D. S. al Coda  $\text{Coda symbol}$



I don't know what, but when it was over ... I said to myself, "Is that all there is to the circus?" IS THAT ALL THERE IS? —



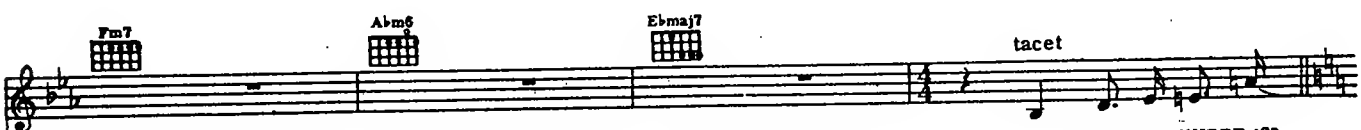
Then I fell in love ... head over heels in love with the most wonderful <sup>boy</sup> in the world ... we would take long walks by <sub>girl</sub>



the river ... or just sit for hours gazing into each other's eyes ... we were so very much in love ...



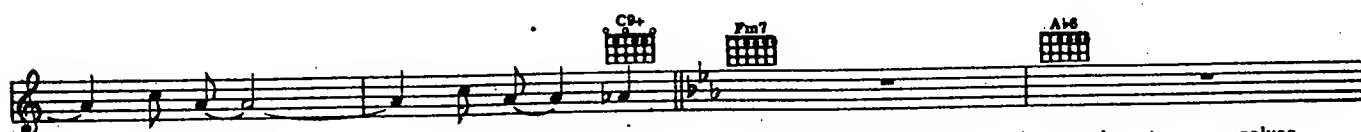
Then one day ... she went away ... and I thought I'd die ... but I didn't ...



and when I didn't ... I said to myself, "Is that all there is to love?" IS THAT ALL THERE IS? —



IS THAT ALL THERE IS? — If that's all there is —



my friends then let's keep ... I know what you must be saying to yourselves ...

# WITH PEN IN HAND

Words and Music by BOBBY GOLDSBORO

**Moderately**

With

Pen In Hand you sign your name, To-day at  
*2nd time hum melody and fade*

five I'll be on that train, And you'll be free and I will

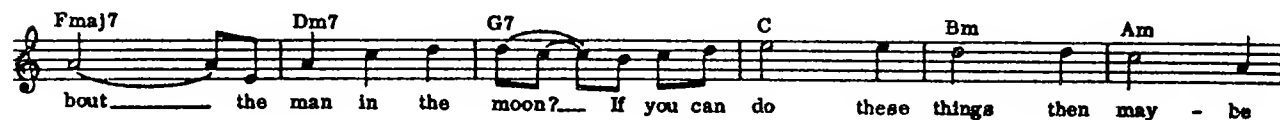
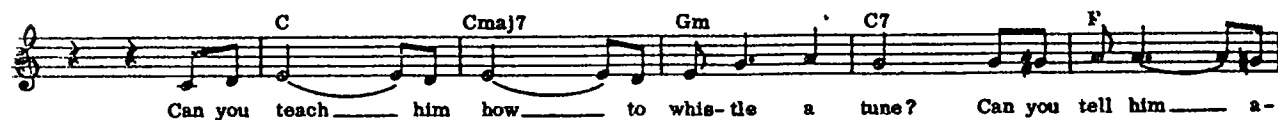
be a-lone, so a-lone. If you think we can

find the love we once knew, If you think I can't make ev-'ry-thing up to

you, Then I'll be gone and you'll be on your own,

you'll be on your own. Can you take good care of John-ny?





# Walk Hand In Hand

G D Em Bm C

WALK HAND IN HAND with me through all e - ter - ni - ty. Have faith, be -

G Am C6 D7 G D

lieve in me, Give me your hand. Love is a sym - pho - ny

Em Bm C G Am

of per - fect har - mo - ny, When lov - ers such as we WALK HAND IN

C6 D7 Bb F Eb D

HAND. Be not a - fraid, for I am with you all the while. So

C B Em Am D7 G

lift — your head up high and look — to - ward the sky! WALK HAND IN

D Em Bm C G

HAND with me, God is our des - ti - ny, No great - er love could be,

Am C6 D7 1. G Am7 G C D7 2. G Am G C G D7 G

WALK HAND IN HAND, walk with me. ————— me. —————

"The Sound Of Music"  
Words by  
OSCAR HAMMERSTEIN

# The Sound Of Music

Music by 151  
RICHARD RODGERS

The hills are a - live with the sound of mu - sic.

With songs they have sung for a thou - sand

years. The hills fill my heart with the sound of

mu - sic. My heart wants to sing ev - 'ry song it

hears. My heart wants to beat like the wings of the

birds that rise from the lake to the trees. My

heart wants to sigh like a chime that flies from a church on a

breeze, To laugh like a brook when it trips and falls, o - ver

stones on its wav. To sing through the night like a

lark who is learn - ing to pray. I go to the hills

when my heart is lone - ly.

know I will hear what I've heard be - fore.

My heart will be blessed with the sound of

mu sic And I'll sing once

more. The more.

Chord symbols: F, E, F#8, Bb, C7, F, Bb, C, C7, Bb, Bbdim, F, Bb, Bbdim, F, G7, G7(b5), C, F, Bb, Bbdim, F, Bb, Bbdim, F, Dm, Dm6, Am, Dm, G7, C, C7, F, E, Bb, Bbm, F, Am, Bb, Gm7, Am, C7, F, Fdim, Gm7, C7, F.

# YOU'RE BREAKING MY HEART

Slowly



You're Break-ing My Heart 'cause you're leav-ing. You've fall-en for some-bod-y



new. It is - n't too eas - y be - liev - ing you'd leave af - ter



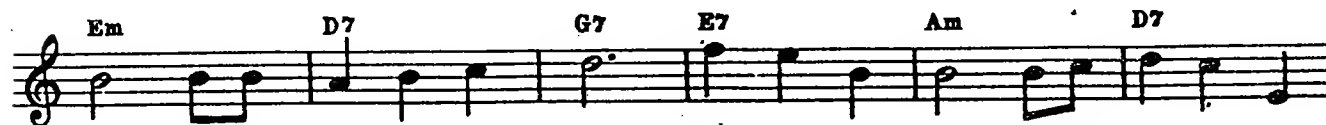
all we've been thru. It's break-ing my heart to re - mem-ber the dreams we de -



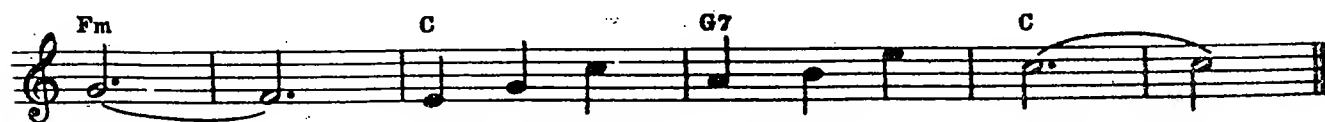
pend-ed up - on You're leav-ing a slow dy-ing em - ber, Til



miss you, my love, when you're gone. I wish you joy, tho' tear-drops burn. But if some



day you should want to re - turn, please hur - ry back and we'll make a new



start. Til then You're, Break - ing My Heart.

# IF I HAD MY LIFE TO LIVE OVER

153

Slowly



If I had my life to live o - ver.



I'd do the same things a - gain. I'd still want to



roam near the place we called home Where my hap - pi - ness nev - er would



end. I'd meet you when school days were o - ver



— And walk thru the lanes that we knew. If



I had my life to live o - ver I'd still fall in



love with you. If you.

# VAYA CON DIOS

(May God Be With You)

Moderate Waltz Tempo

Now the ha - ci - en - da's dark, the town is sleep - ing, Now the  
vil - lage mis - sion bells are soft - ly ring - ing, If you

time has come to part, The time for weep - ing. Va - ya Con  
lis - ten with your heart, You'll hear them sing - ing,

Di - os, my dar - ling, May God be with you, my

love. Now the with you, my love. Where - ev - er you may be

I'll be be - side you, Al - though you're man - y mil - lion dreams a -

way. Each night I'll say a pray'r, a pray'r to guide you,

To has - ten ev - 'ry lone - ly hour of ev - 'ry lone - ly day. Now the

dawn is break - ing through a gray to - mor - row, But the mem - o - ries we share

are there to bor - row. Va - ya Con Di - os, my

dar - ling, May God be with you, my love.

# JEALOUS HEART

155

**CHORUS**

JEALOUS HEART, oh Jealous heart stop beat - ing \_\_\_\_\_ Can't you

see the damage you have done. \_\_\_\_\_ You have driven

her away for - ev - er. \_\_\_\_\_ JEALOUS HEART, Now I'm the lonely

one. \_\_\_\_\_ I was part of ev' - ry - thing she planned for. \_\_\_\_\_

\_\_\_\_\_ And I know she loved me at the start. \_\_\_\_\_ Now she

hates the sight of all I stand for. \_\_\_\_\_ All be - cause of

you. Oh JEALOUS HEART. \_\_\_\_\_ You have HEART. \_\_\_\_\_

1 2

## CANDY KISSES

Words and Music by  
GEORGE MORGAN



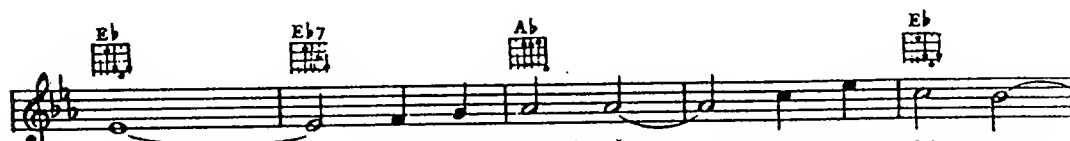
1. CAN-DY KISS-ES \_\_\_\_\_ wrapped in pa - per \_\_\_\_\_ mean more to  
2. cas - tle \_\_\_\_\_ out of dreams, dear \_\_\_\_\_ I thought that



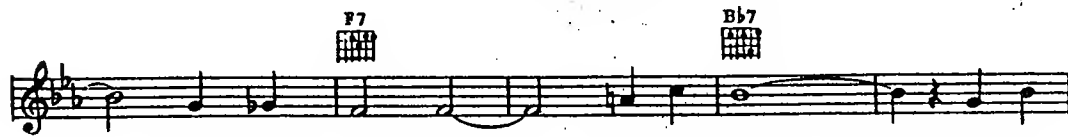
you \_\_\_\_\_ than an - y of mine. \_\_\_\_\_ CAN-DY KISS-ES \_\_\_\_\_  
you \_\_\_\_\_ were build-ing one too. \_\_\_\_\_ Now my cas - tles \_\_\_\_\_



\_\_\_\_\_ wrapped in pa - per, \_\_\_\_\_ you'd rath-er have them \_\_\_\_\_ an - y old  
\_\_\_\_\_ all have fall - en, \_\_\_\_\_ and I am left \_\_\_\_\_ a - lone and



time. \_\_\_\_\_ You don't mean it \_\_\_\_\_ when you whis - per \_\_\_\_\_  
blue. \_\_\_\_\_ Once my heart was \_\_\_\_\_ filled with glad - ness, \_\_\_\_\_



\_\_\_\_\_ those sweet love words \_\_\_\_\_ in my ear. \_\_\_\_\_ } 1-2. CAN-DY  
\_\_\_\_\_ now there's sad - ness, \_\_\_\_\_ on - ly tears. \_\_\_\_\_



KISS - ES \_\_\_\_\_ wrapped in pa - per \_\_\_\_\_ mean more to you \_\_\_\_\_



than mine do dear. \_\_\_\_\_ 2. I built a dear. \_\_\_\_\_



# LOVE LOCKED OUT

MUSIC BY RAY NOBLE

Refrain *mf* slowly, with expression

Love locked out in all the cold and rain... Love locked out may  
nev - er come a - gain... Love locked out and weep - ing bit - ter tears,  
No one ev - er hears - love call - ing, Though we need the  
pre - cious gift it brings... We don't heed the song of love it sings...  
On the door love beats its tin - y wings... Just love locked out... A  
world with - out love is a world with - out life, A sad world full of gloom... So  
please make a place there for love in your heart. It does - n't need much room...  
Love is well worth the wait - ing for... When it comes  
knock - ing at your door... Fling it wide, For love locked out will come no  
more... no more... more, no more.

## LOVE WITH THE PROPER STRANGER

By  
JOHNNY MERCER  
and ELMER BERNSTEIN

Moderately Slow

I could fall in love with the prop - er stran - ger

If I heard the bells and the ban - jos ring,

If two cer - tain eyes with a look of dan - ger - - - - - smiled a

smile - come warm as Spring. If the tom - tom in my

heart sound-ed out a warn-ing, "Don't let her, don't let her walk

through the door, this is the one you've been wait - ing for." Oh, yes, I'd

know how - ev - er wild it seemed, You know I'd know.

And I'd whis - per, "Come and take my hand, prop-er stran - ger. Don't go through

life as a stran - ger, for I'm a poor prop-er stran - ger too"

# NANCY

159

Words by  
PHIL SILVERS

Music by  
JIMMY VAN HEUSEN

Slowly (with expression)

Voice

If I don't see her each day— I miss her. Gee! what a thrill— each

time I kiss her. Be-lieve me I've got a case— on NAN-CY with the laugh-ing face..

She takes the win-ter and makes— it sum-mer, Sum-mer could take— some

les-sons from her. Pic-ture a tom-boy in lace,— that's NAN-CY with the laugh-ing face..

Do you ev-er hear mis-sion bells ring-ing? Well, she'll  
What a won-der-ful treat to come home—to. When the

give you the ver-y same glow.— When she speaks you would think it was sing-  
long day has drawn—to a close,— There's the pat-ter of feet to come home.

— ing, Just hear her say "Hel-lo." I swear to good-ness you can't— re-  
— to, And NAN-CY gave me those. Keep Bet-ty Gra-ble, La-mour,— and

sist her, Sor-ry for you— she has no sis-ter. No one could ev-er re-place—  
Tur-ner, She makes my heart— a char-coal bur-ner.

— my NAN-CY with the laugh-ing face.— If I don't

1. Eb Gdim 12. Eb Ab6 Eb6

*"High, Wide And Handsome"*

# The Folks Who Live On The Hill

Words by  
OSCAR HAMMERSTEIN II

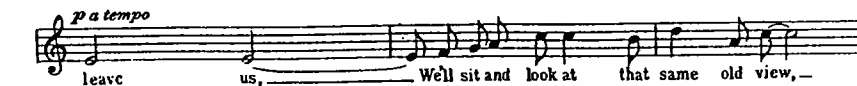
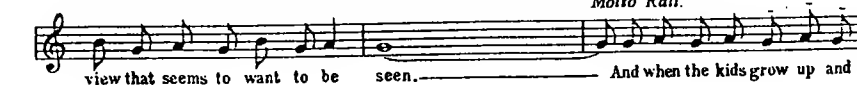
Music by  
JEROME KERN

Burthen

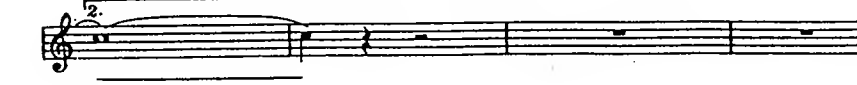
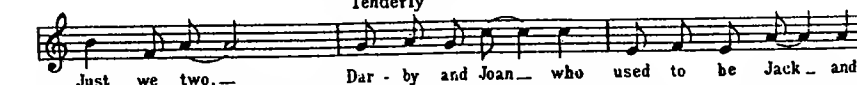
*Molto sostenuto (very slowly)*



*Molto Rall.*



*Tenderly*



# BLOWIN' IN THE WIND

161

Words and Music by  
BOB DYLAN

## REFRAIN



1. How man-y roads must a man walk down be - fore you
2. How man-y times must a man look up be - fore he can
3. How man-y years can a moun - tain ex - ist be - fore it's



call him a man? Yes, 'n' How man-y seas must a  
see the sky? Yes, 'n' How man-y ears must  
washed to the sea? Yes, 'n' How man-y years can some



white dove sail be - fore she sleeps in the sand? Yes, 'n'  
one man have be - fore he can hear peo - ple cry? Yes, 'n'  
peo - ple ex - ist be - fore they're al - lowed to be free? Yes, 'n'



How man-y times must the can - non balls fly be - fore they're  
How man-y deaths will it take till he knows that too man-y  
How man-y times can a man turn his head pre - tend - ing he



for - ev - er banned?  
peo - ple have died?  
just does - n't see?

The an - swer, my friend, is



blow-in' in the wind, The an - swer is blow-in' in the wind.



wind. The an - swer is blow-in' in the wind.

# AUF WIEDERSEH'N, SWEETHEART

Lyric by  
JOHN SEXTON and  
JOHN TURNER

Tune Uke  
G C E A  
Chord names for Guitar  
Symbols for Ukulele

Music by  
EBERHARD STORCH

Moderately

## CHORUS

The musical score is written for a single melodic line in treble clef. It includes guitar and ukulele chord symbols above the staff. The lyrics are written below the staff, with some words split across lines. The score is divided into two systems, labeled 1 and 2.

**System 1:**

- Chord symbols: C#dim.7, Dm, G7, C, C#dim.7, Dm, G7, D#dim.7, C, C7+, F, G7+, C, Am7, D7, G7, Dm7, C, C#dim.7, Dm, G7, C, C#dim.7.
- Lyrics: Auf Wie-der-seh'n, auf Wie-der-seh'n, we'll meet a-gain, sweet-heart. This love-ly day has flown a-way; the time has come to part. We'll kiss a-gain, like this a-gain; don't let the tear - - drops start. With love that's true,

**System 2:**

- Chord symbols: G7+, C, C#dim.7, Dm, Fm, G7, 1 C, Ab7, G7, C#dim.7, 2 C, Ab7, C.
- Lyrics: I'll wait for you, Auf Wie-der-seh'n, Sweet-heart. Auf heart.

# ANNA

(El N. Zumbon)  
(From the Film "Anna")

163

Moderately

*mf* There's a girl who the boys all a - gree is a  
say what it is that she's got, makes you

girl ev - 'ry guy ought to see. Take a look, take a look and you'll  
think that it's spring when it's not. Take a look, take a look and you'll

find that you can't get her out of your mind. Who can  
say, "What a day! What a day! What a day!" An - na's

got that cer - tain some - thing that tops the list, The kind of lips you'll nev -

er re - sist, — They've got — to be kissed, — They've got — to be kissed,

— right a - way! When - ev - er An - na's a - round you'll hear a  
look and they fall, But she can't

sor - row - ful sound, That sound that hearts are mak - in' when they break in two.  
help it at all, It's just as nat - 'ral as the sky is when it's blue.

1. Bb 2. Bb Bb F7  
The fel - las An - na smiles and all the world

Bb Edim F7  
— is a ros - y mist, And soon your heart - 'll start — to in - sist — She's got

Bb F7 Bb  
— to be kissed, — She's got — to be kissed — right a - way!

# SILVER DOLLAR

With a beat

*mf* You can throw a Sil-ver Dol-lar down up-on the ground and it will

— will — be - cause it's round, A wo - man nev - er knows what a

good man she's got un - til she turns him down, — So lis - ten my boy,

Lis - ten to me I want you to un - der - stand — that

as a Sil - ver Dol-lar goes from hand to hand a wo - man wants to hold her man

— A wo-man wants to hold her man. — A

*Interlude*

man — with-out a wo - man — is like a ship — with-out a sail, A

boat — with-out a rud - der — or a fish with - out a tail, — A

man — with-out a wo - man — is like a wreck — up-on the

sand, There's on - ly one thing worse in the un - i - verse that's a

wo - man with-out a man. — A wo - man with-out a man. — You can

*To Interlude* 1. G *Fine* 2. G

*D.S. al Fine*

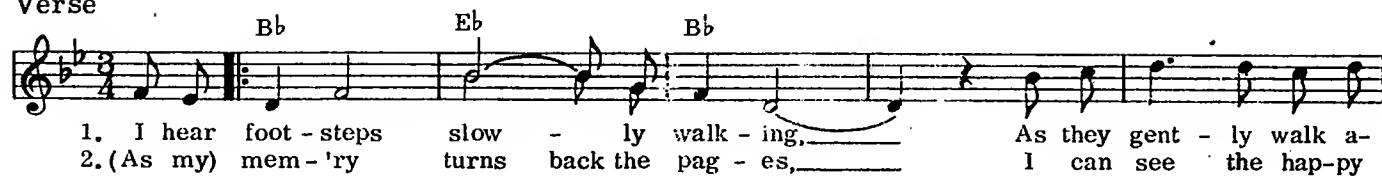


# There Goes My Everything

165

## Verse

B $\flat$  E $\flat$  B $\flat$



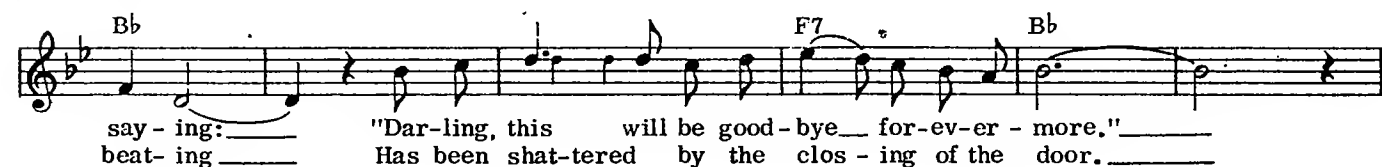
1. I hear foot - steps slow - ly walk - ing, As they gent - ly walk a -  
 2. (As my) mem - 'ry turns back the pag - es, I can see the hap - py

F7 B $\flat$  F7 B $\flat$  E $\flat$



cross a lone - ly floor. And a voice is soft - ly  
 years - we had be - fore. Now the love that kept this old heart

B $\flat$  F7 B $\flat$



say - ing: "Dar - ling, this will be good - bye for - ev - er - more."  
 beat - ing Has been shat - tered by the clos - ing of the door.

## Chorus

B $\flat$  F7 B $\flat$  F7 B $\flat$  B $\flat$ 7



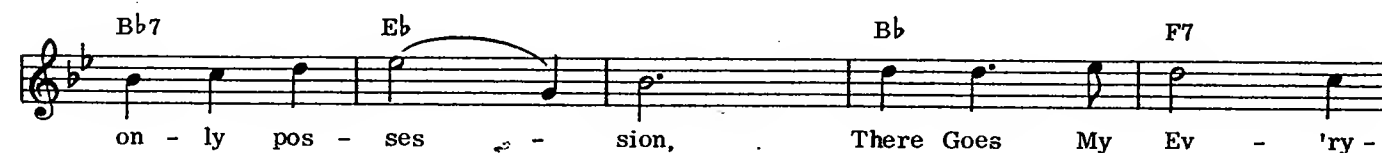
There goes my rea - son for liv - ing,

E $\flat$  F7 B $\flat$  F7 B $\flat$



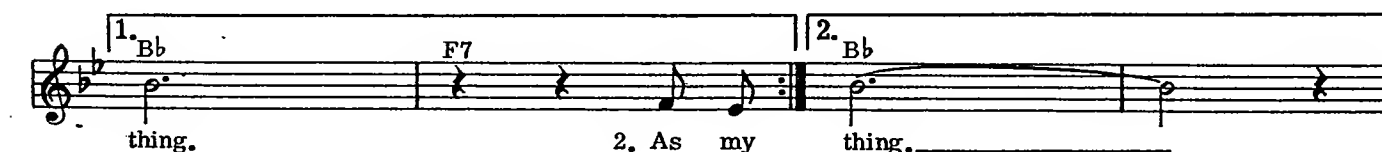
There goes the one of my dreams, There goes my

B $\flat$ 7 E $\flat$  B $\flat$  F7



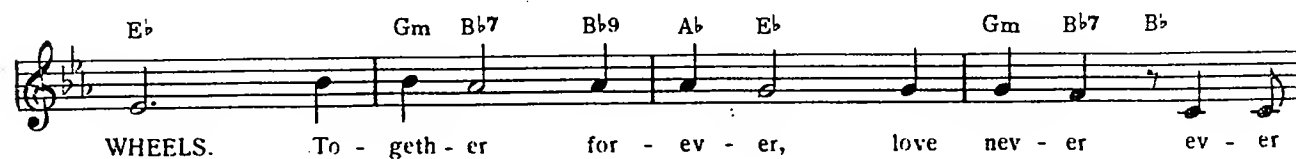
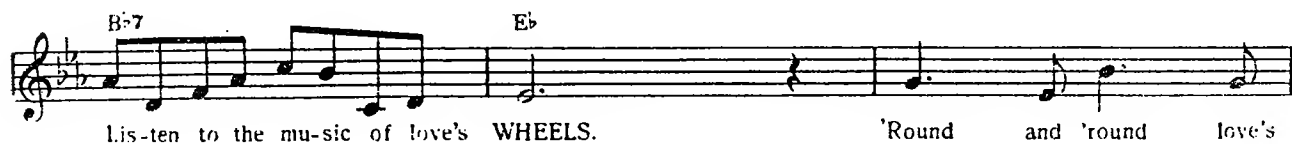
on - ly pos - ses sion, There Goes My Ev - 'ry -

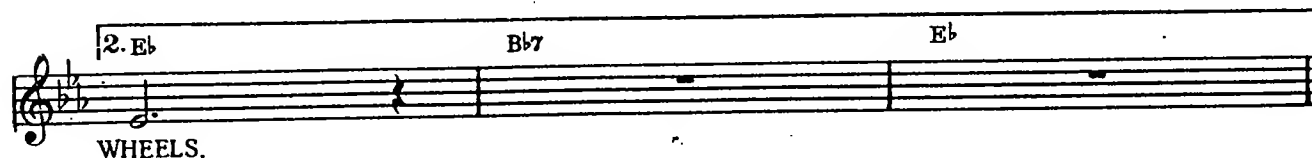
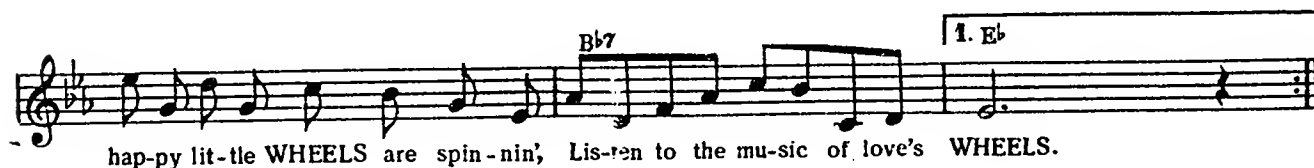
1. B $\flat$  F7 2. B $\flat$



thing. 2. As my thing.

# WHEELS

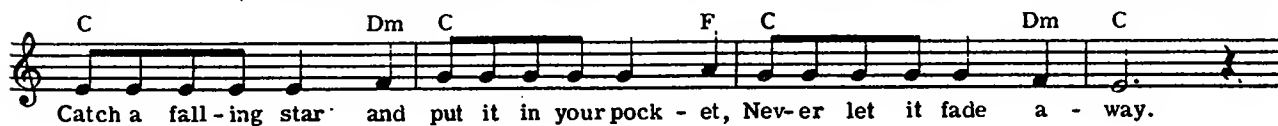
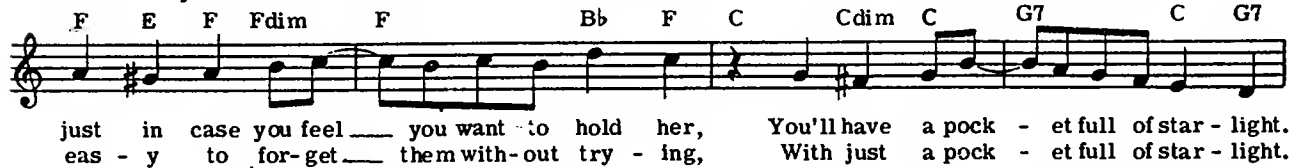
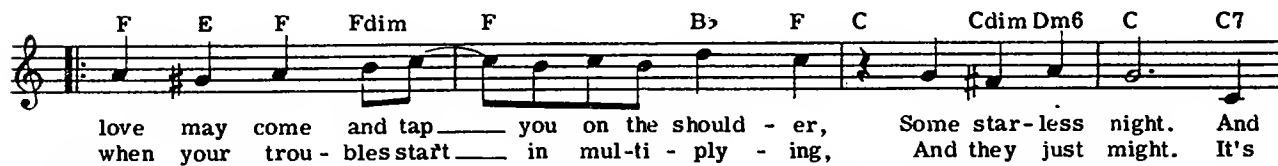




## CATCH A FALLING STAR

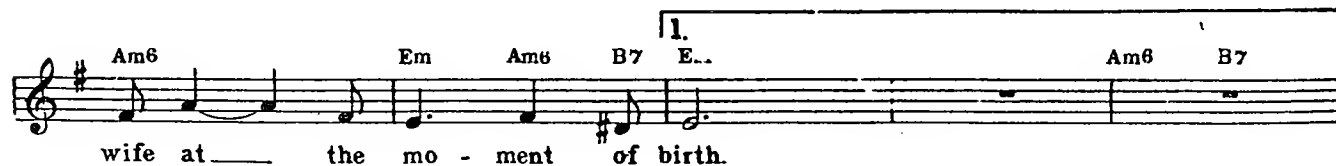
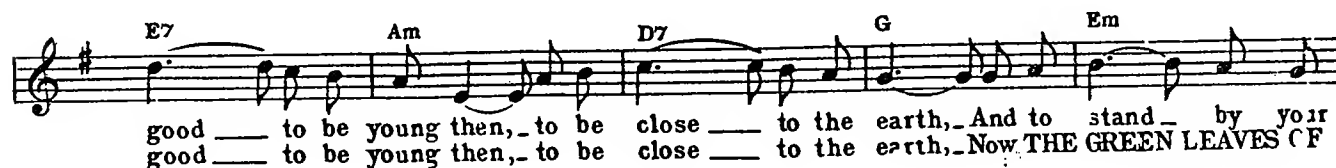
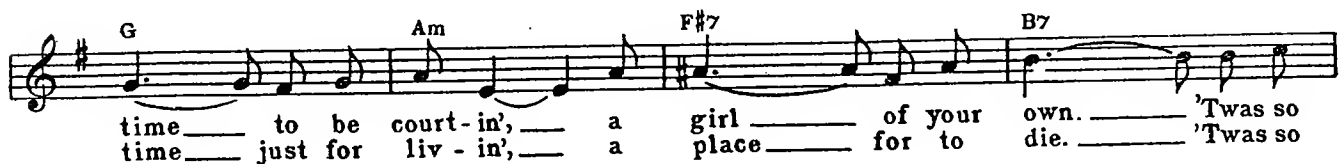
Moderately, with a beat

By  
PAUL VANCE  
LEE POCKRISS



From the Batjac Production "THE ALAMO". A United Artists Release.

# THE GREEN LEAVES OF SUMMER



Em Am6 B7 2. Em E7 Am

A home. 'Twas so good to be young then, to be

D7 G G+ Em Am6 Em Am6 B7

close to the earth, Now THE GREEN LEAVES OF SUMMER are call - in' me

Em Am6 B7 Em Am6 B7 Em

home.

## Time After Time

From the Metro Goldwyn Mayer Picture  
"IT HAPPENED IN BROOKLYN"

Music by  
JULE STYNE

Chorus *allegretto* Am Dm7 G7 C Em Dm7 G7 C

TIME AF - TER TIME I tell my-self that I'm So luck - y to be

Am Dm E7 D E7 Am Am7 Am6 B7

lov - ing you, So luck - y to be the

Em Gm6 A+ A7 Dm Dm7 G7 Dm7 G7

one you run to see In the eve-ning when the day is through. I on - ly

C Am Dm7 G7 C Em Dm7 G7 C C9 C7

know what I know, the pass-ing years will show You've kept my love so young, so

F Fm C Am6 Fm6 C Am D7

new. And TIME AF - TER TIME you'll hear me say that I'm So

C Am Dm7 G7 1. C Em Dm G7 2. C Em Dm7 G7 C

luck - y to be lov - ing you. you.

# There's Only One Of You

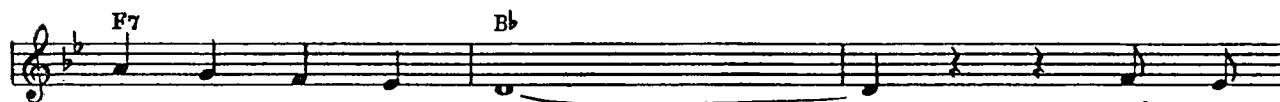
## Refrain



1. Now there's nine - ty - nine - kinds of can - dy bars, - Heav - en knows there must be a  
(2. There's a) great a - bun - dance of co - co - nuts - And there's e - ven more - ifs 'n'



bil - lion stars; - Lots of can - dy bars, - 'bout a bil - lion stars, - But THERE'S  
ands 'n' but; - Lots of co - co - nuts, - ifs 'n' and 'n' but; - }



ON - LY ONE OF YOU. { There's an  
There's a

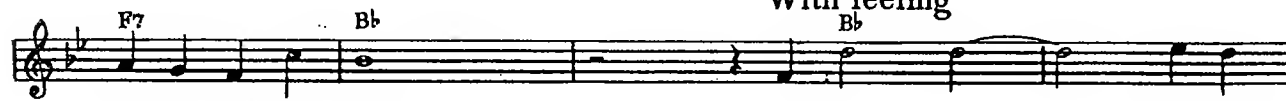


am - ple num - ber of ap - ple trees, - Sev - en mil - lion fish - in the  
wide se - lec - tion of mag - a - zines, - And a zil - lion Bra - zil - ian

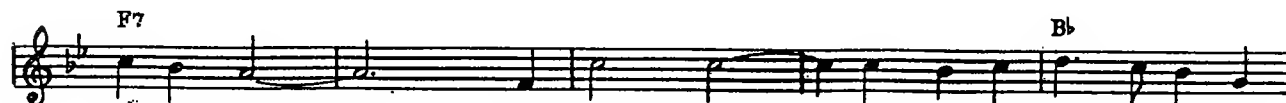


sev - en seas; - Lots of ap - ple trees, - more than sev - en seas, - But THERE'S  
cof - fee beans; - Lots of mag - a - zines, - loads of cof - fee beans, - }

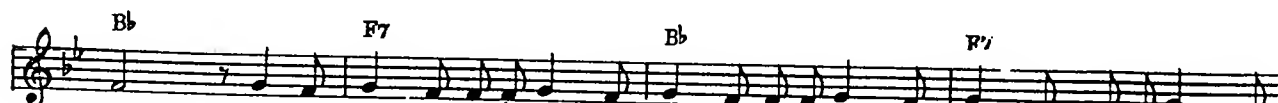
## With feeling



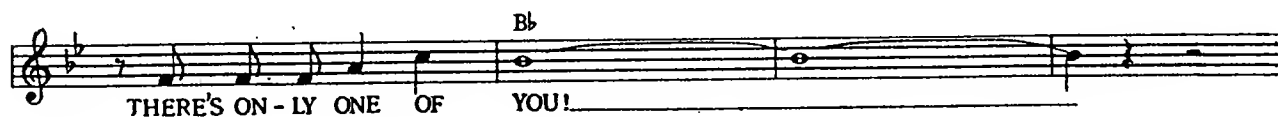
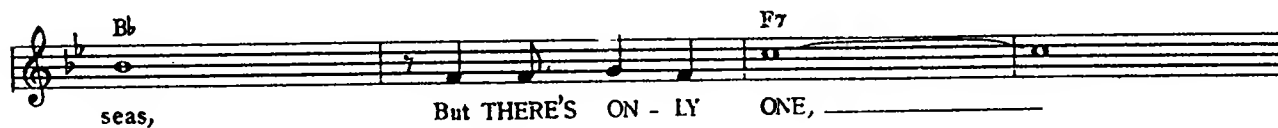
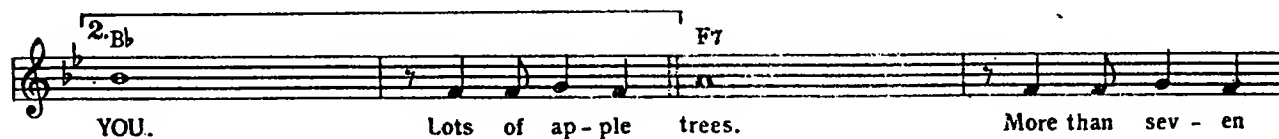
ON - LY ONE OF YOU. So tell me \_\_\_\_\_ that you'll



al - ways care \_\_\_\_\_ And tell me \_\_\_\_\_ your love is mine a - lone to



share. If you leave me, I'll be a lone - ly one, Don't - cha know you're my one and



### LISBON ANTIGUA (IN OLD LISBON)

Chords: G7, C#7, G9, Dm7, G7, C, C#dim, Dm7, G7, Dm7, G7, C, C#dim, Dm7, G7, Dm7, G7, C#dim, G9, G7, 1. C (to repeat), G7, C#dim, 2. C (for finish only), C, (Fine), 3. C (continue to verse), Bb, Fm, G7, Cm, Dm7b5, G7, Cm, Cm, Bb, A>, G7, Cm, G7, Cm, G7, Cm, G7, C#7, and a final double bar line.

# PATRICIA, IT'S PATRICIA

The musical score is written on ten staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The notes are primarily eighth and quarter notes, with some rests. Above the staves, various chords are indicated: C, G7, Dm7, G+9, C6, and G. The lyrics are written below the staves, with some words hyphenated across lines. The overall style is that of a vintage sheet music publication.

Kiss her, and your lips will al - ways want PA - TRI-CIA!

Stroll her, see PA-TRI-CIA move with all her charms!

Mam - bo, cha-cha or me-ren-gue, it's PA - TRI-CIA!

Heav-en, that's where you'll be when she's in your arms!

Who took the place of De De Di-nah? PA-TRI-CIA! And Peg-gy Sue is jeal-ous,

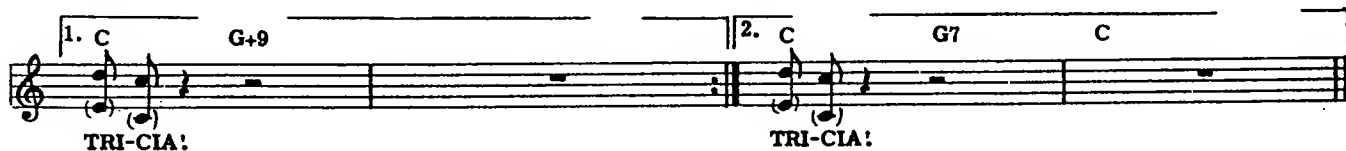
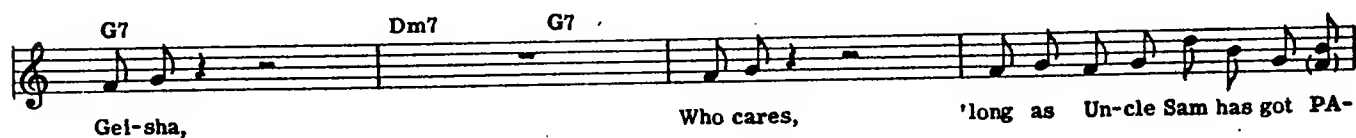
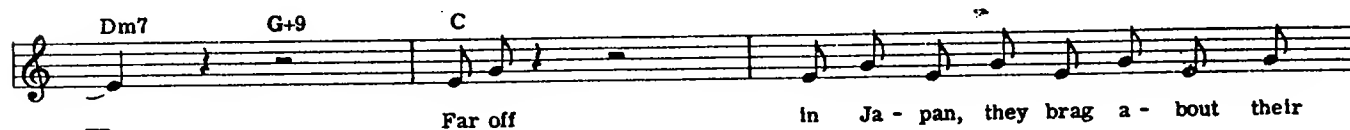
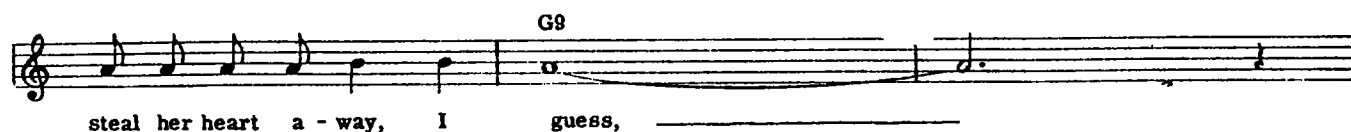
too, of PA-TRI-CIA! And when she's wear-ing her Bi - ki - ni,

Her hips will have you hyp - no - tized! Far off

In Ja - pan, they brag a-bout their Gel-sha, Who cares,

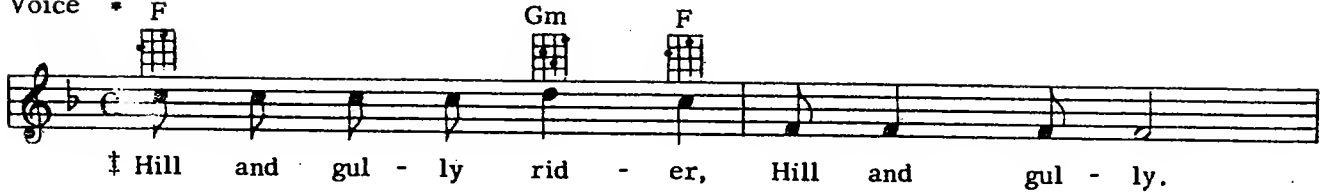
'long as Un-cle Sam has got PA - TRI-CIA! Eyes,



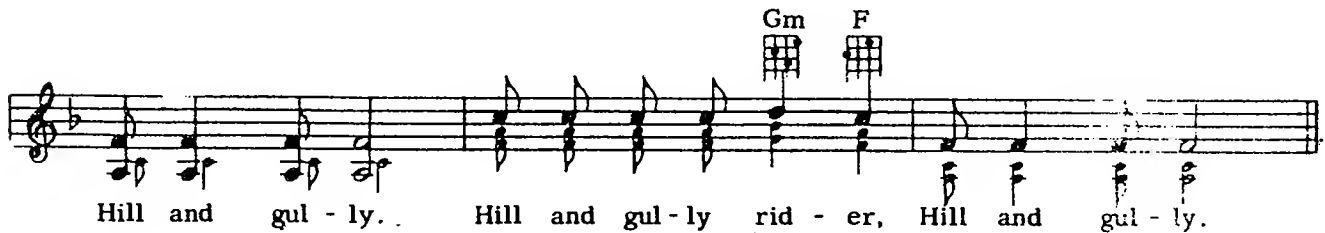


# THE BANANA BOAT SONG

Voice \* F



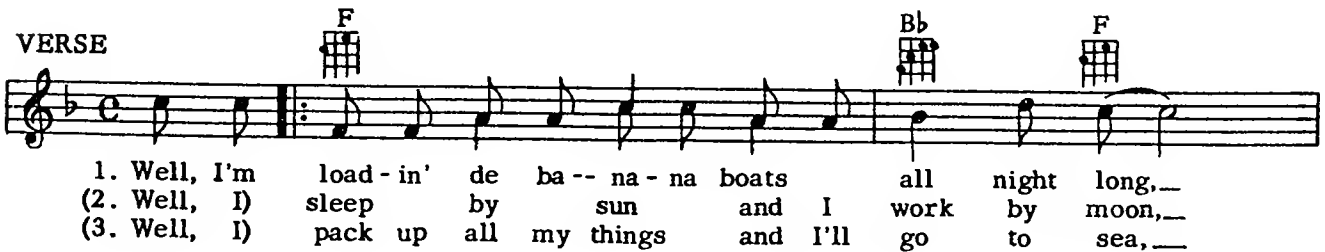
(2nd Voice opt.)



REFRAIN



VERSE





Day de light and I wan-na go home. 1. Hey! All of de work - men  
 2. When I get some mon - ey, gon-na  
 3. Den de ba-nan-as see - the



sing this song...  
 quit so soon...  
 last of me. —

Day de light and I wan-na go home...

## REFRAIN



Day - o, Day - o, Day de light and I 'wan-na go home.



Day - o, Day - o, Day de light and I wan-na go home. 2. Well, I  
 3. Well, I



wan-na go home... Hill and gul-ly rid - er, Hill and gul-ly.

## CALL ME IRRESPONSIBLE

Moderately Slow

F F#dim Gm Abdim  
 Call me ir - re-spon - si - ble, call me un - re-li - a - ble,

Am Dm A7 Cm7 D7+ Gm7  
 throw in un - de-pend - a - ble too. Do my

C7 Cm6 D7 Dm7 G7  
 fool ish al - i - bis bore you? Well, I'm not too clear - er. I

Gm7 C7 F F#dim Gm  
 just a - dore you. Call me un - pre-dict - a - ble, tell me

A>dim Am Dm A7 Cm6 D7  
 I'm im-prac - ti - cal, rain - bows I'm in-clined to pur - sue.

Gm7 C7 Cm6 D7  
 Call me ir - re-spon - si - ble, Yes, I'm un - re-li - a - ble,

Gm7 C7 A7 D7  
 But it's un - de - ni - a - bly true, I'm

Gm7 B>7 B>m6 F  
 ir - re-spon - si - bly mad for you!

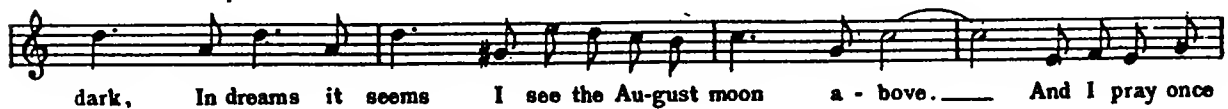
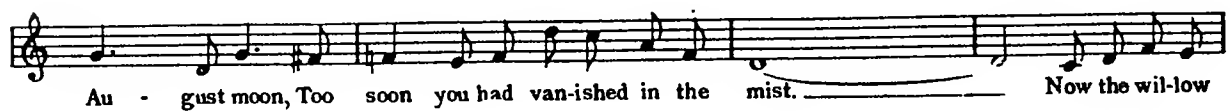
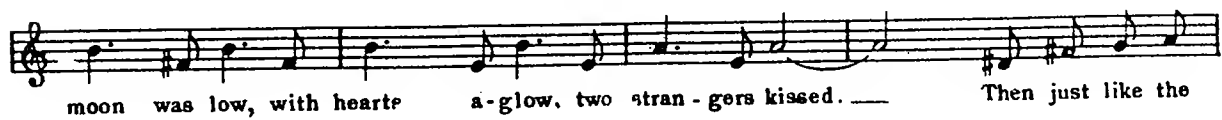
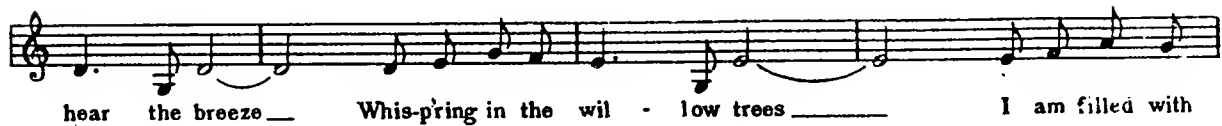
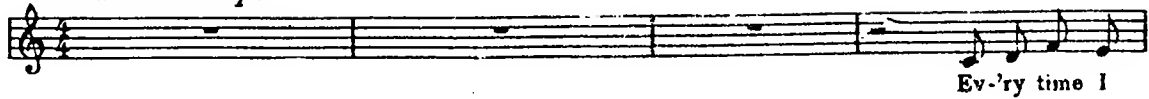
# Summer Love

(From Moonlight Serenade)

Lyric by  
MILTON BERLE  
and BUDDY ARNOLD

Music by  
VICTOR YOUNG

*Moderate tempo*



# PUFF

(The Magic Dragon)

Words and Music.  
By PETER YARROW and  
LEONARD LIPTON

**VERSE**

B $\flat$  Dm E $\flat$  B $\flat$  E $\flat$

PUFF, the mag-ic drag - on lived by the sea And frolicked in - the

B $\flat$  Gm C $^7$  F $^7$  B $\flat$  Dm

au-tumn mist - in a land called Ho-nah - Lee, - Lit-tle Jack-ie Pa-per

E $\flat$  B $\flat$  E $\flat$  B $\flat$  Gm C $^7$  F $^7$  B $\flat$  F $^7$

loved that ras-cal PUFF And brought him strings and sealing wax - and oth-er fan-cystuff. Oh!

**REFRAIN**

% B $\flat$  Dm E $\flat$  B $\flat$  E $\flat$

PUFF, the mag-ic drag - on lived by the sea And frolicked in - the

B $\flat$  Gm C $^7$  F $^7$  B $\flat$  Dm

au-tumn mist - in a land called Ho-nah - Lee, - PUFF, the mag-ic drag - on

E $\flat$  B $\flat$  E $\flat$  B $\flat$  Gm C $^7$  F $^7$  B $\flat$

lived by the sea And frolicked in - the au-tumn mist - in a land called Ho-nah - Lee. -

1. To-  
2. A  
3. His

**VERSE**

B $\flat$  Dm E $\flat$  B $\flat$

geth-er they would trav-el on a boat with bil-lowed sail, -  
drag-on lives for - ev - er but not so lit-tle boys -  
head was bent in sor-row green scales fell like rain, -

E $\flat$  B $\flat$  Gm $^7$  C $^7$  F $^7$

Jack-ie kept a look-out perched on Puff's gi-gan-tic tail,  
Paint-ed wings and gi-ant rings make way for oth-er toys. With-  
PUFF no long-er went to play a-long the cher-ry lane.

B $\flat$  Dm E $\flat$  B $\flat$

No ble kings and princ-es would - bow when-e'er they came.  
One grey night it hap-pened, Jack-ie Pa-per came no more And  
out his life-long friend PUFF could not be brave So

B $\flat$  Gm $^7$  C $^7$  F $^7$  B $\flat$  F $^7$  %

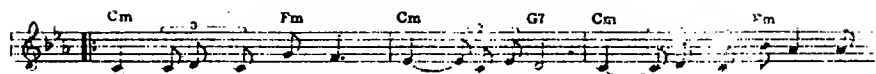
Pi-rate ships would low'r their flag when PUFF roared out his name. Oh!  
PUFF that might-y drag-on, he ceased his fear-less roar. Oh!  
PUFF that might-y drag-on sad-ly slipped in - to his cave. Oh!

C $^7$  F $^7$  B $\flat$  E $\flat$  B $\flat$  F $^7$  B $\flat$

land called Ho - nah - Lee.

# GREEN FIELDS

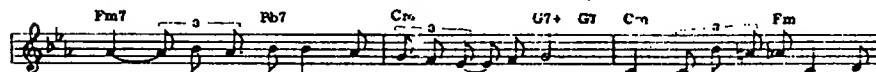
179



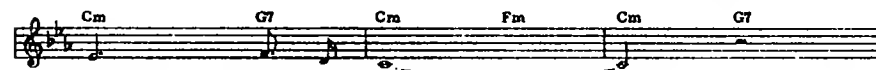
Once there were green fields kissed by the sun; Once there were valleys where



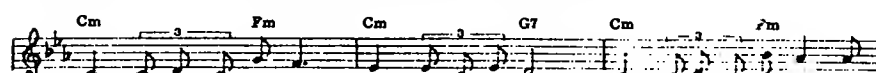
rivers used to run, Once there was blue sky with white clouds high above,



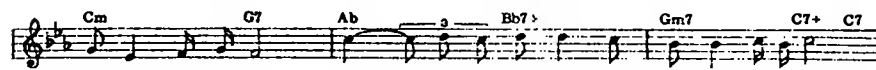
Once they were part of an ever-lasting love. We were the lovers who



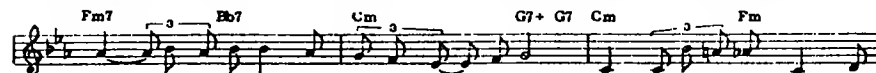
strolled through green fields.



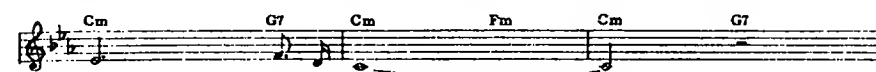
Green fields are gone now, parched by the sun; Gone from the valleys where



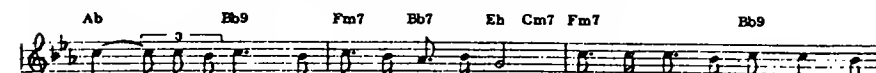
rivers used to run, Gone with the cold wind that swept in to my heart,



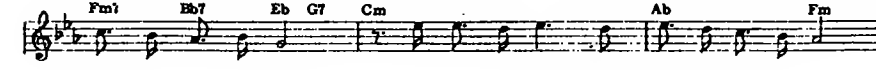
Gone with the lovers who let their dreams depart. Where are the green fields that



we used to roam?



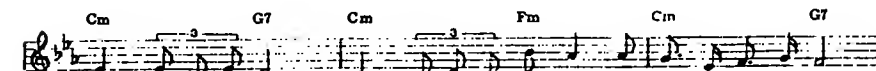
I'll never know what made you run away. How can I keep searching when



dark clouds hide the day? I only know there's nothing here for me,



Nothing in this wide world left for me to see, But I'll keep on wait-in'



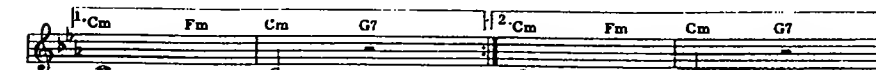
'til you return. I'll keep on waiting until the day you learn



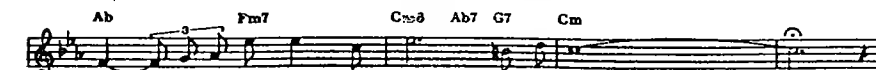
You can't be happy while your heart's on the roam. You can't be happy un-



til you bring it home. Home to the green fields and me once a -



gain. gain.



Home to the green fields and me once a - gain.

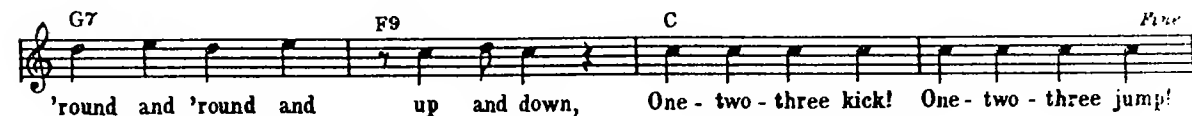
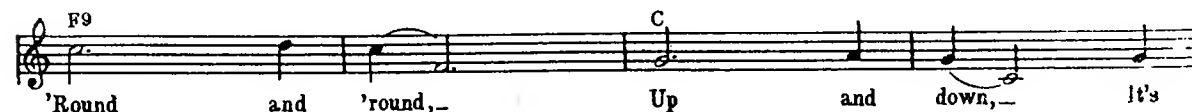
# Peppermint Twist

Words and Music by  
JOEY DEE and  
HENRY GLOVER

## Verse 1



## Chorus



## Verse 2



*D.S. al Fine*



# PETTICOATS OF PORTUGAL

(RAPARIGA DO PORTUGAL)

Words and Music by  
MICHAEL DURSO  
MEL MITCHELL and  
MURL KAHN

VOICE

When breez-es blow PET-TI-COATS OF PORT-U - GAL,

There's quite a show On the streets of Port-u - gal;

Each pass-er - by winks his eye, whis-tles and smiles,

The ooh's and ah's, loud hur - rahs, ech-o for miles; Those shape-ly

gams, 'neath PET-TI - COATS OF PORT-U - GAL, Start traf-fic

jams; But the cop on the square does - n't care! There's not a

guy a - live who does - n't thrive on watch - ing skirts blow free! Es - pe - cial -

ly, the PET-TI - COATS OF PORT-U - GAL; Where breez-es

GAL.

Chords: G6, Bbdim, Am, C+, Am7, D7, D7+, G6, D7, G, Dm6, E7, 3, Am, C+, Am7, D7, Am7, D7, 3, G, G#dim, D7, G6, Bbdim, Am, C+, Am7, D7, Am, C+, Am7, D7, 3, Dm6, E7, 3, Am, Cm6, G, A9, Am, D7, 1. G, Eb7, D7, 2. G, Eb7, Am7, D7, G.



# They Can't Take That Away From Me

183

Words by  
IRA GERSHWIN

Music by  
GEORGE GERSHWIN

Refrain (not fast) *mp - mf*

The way you wear your hat, — The way you sip your tea, —

The mem'ry of all that — No, no! They can't take that a-way from me!

The way your smile just beams, — The way you sing off key, —

The way you haunt my dreams, — No, no! They can't take that a-way from me!

*warmly* We may nev - er, nev - er meet a - gain On the bump-y road to

love, Still I'll al - ways, al - ways keep the mem - ry of

The way you hold your knife, — The way we danced till three,

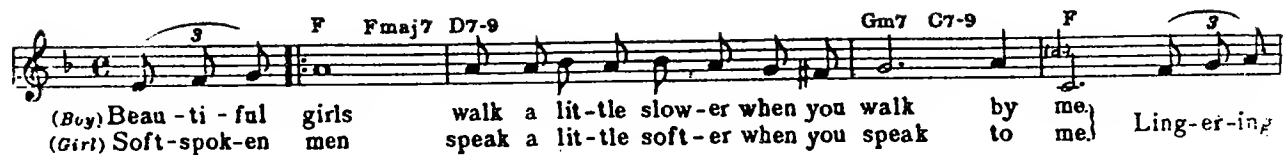
The way you've changed my life, — No, no! They

can't take that a - way from me! — No! They can't take that a - way from

me! — The way you wear your hat me! —

# This Is All I Ask

Words and Music by  
GORDON JENKINS



# They Didn't Believe Me

185

Words by  
HERBERT REYNOLDS

Music by  
JEROME KERN

Andante moderato

1. (He) Got the cut - est lit - tle way, Like to watch you all the  
2. (She) Don't know how it hap - pened quite, May have been the sun - mer

day And it cer - tain - ly seems fine Just to think that you'll be  
night May have been, well, who can say Things just hap - pen an - y

mine. When I see your pret - ty smile  
way, All I know is I said "yes!"

Makes the liv - ing worth the while So I've got to run a -  
Hes - i - tat - ing more or less And you kissed me where I

round Tell - ing peo - ple what I've found  
stood Just like an - y fel - low would.

Refrain

(He) And when I told them How beau - ti - ful you are  
(She) And when I told them How won - der - ful you are

They did - n't be - lieve me They did - n't be - lieve me!  
They did - n't be - lieve me They did - n't be - lieve me!

Your lips, your eyes, your cheeks, your hair are in a  
Your lips, your eyes, your curl - y hair are in a

class be - yond com - pare, You're the love - li - est girl  
class be - yond com - pare, You're the love - li - est thing

that one could see! And when I tell them,  
that one could see! And when I tell them,

And I cert - nly am goin' to tell them, That I'm the  
And I cert - nly am goin' to tell them, That I'm the

## Morgen

Refrain

ONE MORE Mor-gen, SUN-RISE, mor-gen, O' more day to get through. lu uns wie-der das Glück. ONE MORE Ge-stern, —

SUN-RISE, ge-stern, — One more day without you. liegt schon so weit zu-rück. And those lips that I knew could nev-er be War es auch ei-ne schö-ne, schö-ne

true. Zeit! ONE MORE Mor-gen, SUN-RISE, mor-gen, — Now the heartaches be-gin: sind wir wie-der da-bei.

Won-d'ring, Ge-s' — wan-d'ring, ge-stern — through the plac-es we've been, ist uns heut' ei-ner-lei, Hop-ing that I war es auch ei-ne schö-ne, schö-ne

keep my "sun-ny side grin." schö-ne, schö-ne Zeit! Though our love is dead and gone, Sind wir heut' auch arm und allein, —

In my heart it still lives on and on. sind wir heut' auch oh-ne Son-nen-schein, Feel like some poor dy-in' swan, Tired of sind wir heut' auch noch al-lein, a-ber

fly-in', try-in', mor-gen, mor-gen, day by day I'm dy-in'! mor-gen, mor-gen, mor-gen. ONE MORE Mor-gen, SUN-RISE, mor-gen, — One more day we're a-Locht uns wie-der das

part. Glück. ONE MORE Mor-gen, SUN-RISE, mor-gen, — One more day-break for a break-ing kommt die schö-ne Zeit zu uns zu —

heartl rück! for a break-ing heartl Zeit zu uns zu-rück!

# THE KEY TO LOVE

(Theme from "THE APARTMENT")

187

## Chorus

Chorus

THE KEY TO LOVE be - longs to you,

It leads to a door-way, where dreams come true.

When you turn the key and look for your lov - er, You

find the one that your heart meant to share your lone - ly a -

part-ment. When you find the one you're dream - ing of,

You hold till for - ev - er THE KEY TO LOVE.

KEY, THE KEY TO LOVE.

## SERENATA

## CHORUS

night, \_\_\_\_\_ while all the world is still \_\_\_\_\_ Here I  
 stand \_\_\_\_\_ un - der her win - dow sill: \_\_\_\_\_ Sing : my  
 loved one, SER - E - NA - TA, for me, Sing her your  
 song, \_\_\_\_\_ love's mel - o - dy. \_\_\_\_\_  
 near, \_\_\_\_\_ yet we're so far a - part, \_\_\_\_\_ Here I'll  
 stand \_\_\_\_\_ till I have won her heart; \_\_\_\_\_ Go to my loved one, SER-E -  
 NA - TA, and say: "When you're in love, love finds a  
 way." \_\_\_\_\_ *Last time* To - way." \_\_\_\_\_ Love al-ways finds \_\_\_\_\_  
 \_\_\_\_\_ a way \_\_\_\_\_ I'll win her heart \_\_\_\_\_ some  
 day. \_\_\_\_\_

F F#dim Gm7 C7  
 Fmaj7 Dm G7 G<sup>9</sup> sus E Bdim  
 F<sup>6</sup> B<sup>b</sup> C<sup>9</sup> C7 Fmaj7 F<sup>6</sup> G A<sup>9</sup> A<sup>7</sup>  
 A<sup>6</sup> D<sup>6</sup> A dim Gm7 Bbm<sup>6</sup> C7  
 F F#dim Gm7 C7  
 Fmaj7 Dm G7 G<sup>9</sup> sus E Bdim F<sup>6</sup>  
 B<sup>b</sup> C<sup>9</sup> C7 Cm<sup>6</sup> C *rit* D<sup>9</sup> D<sup>7</sup> F G<sup>7</sup> Db<sup>6</sup> C<sup>7</sup> b<sup>9</sup>  
 F<sup>6</sup> Gm7 C7 F<sup>6</sup> *Last time* Gm7 C7 Fm  
 Bbm<sup>7</sup> Cm<sup>7</sup> Fm Gm7 C<sup>7</sup> F Gm7 C<sup>7</sup>  
 F Ebm<sup>6</sup> F Ebm<sup>6</sup> F



# I LOVE HOW YOU LOVE ME

By 189  
BARRY MANN and  
LARRY KOLBER

Very slow

love how your

eyes close when - ev - er you kiss me And when I'm a -

way from you I love how you miss me. I love the

way you al - ways treat me ten - der - ly, But, dar - ling,

most of all I Love How You Love Me. I love how your

heart beats when - ev - er I hold you; I love how you

think of me with - out be - ing told to; I love the

way your touch is al - ways heav - en - ly, But, dar - ling, most of all I Love How You

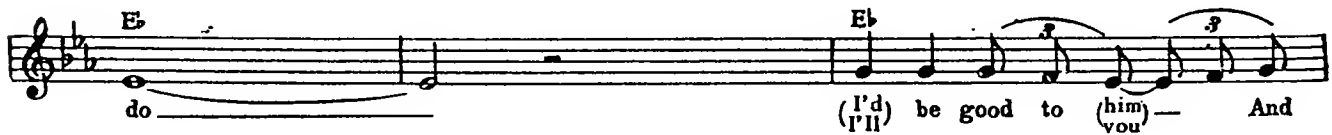
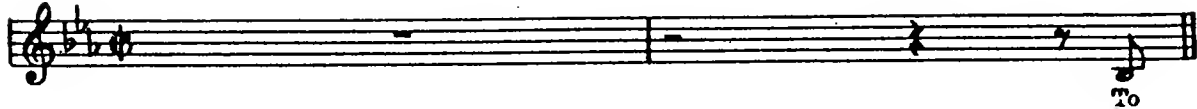
Love Me; I love how you hug me; I love how you

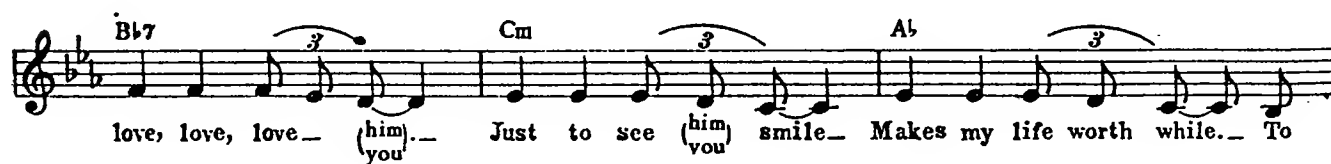
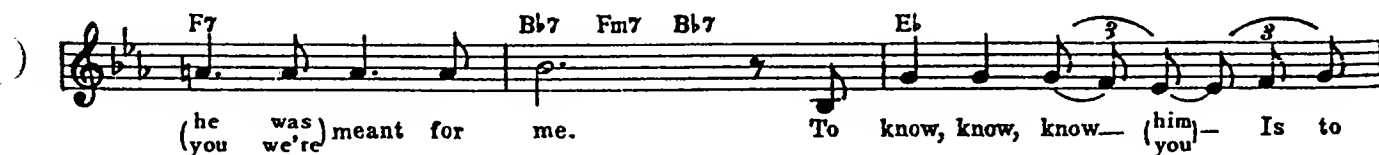
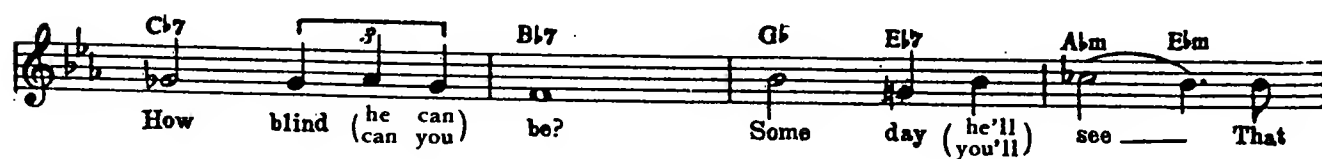
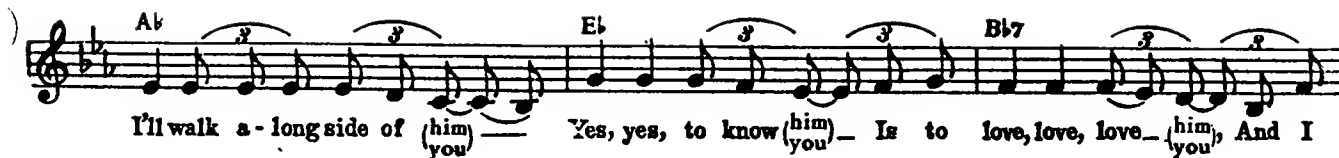
squeeze me, tease me, please me, love; How you love me, - I Love How You Love Me.

# To Know You Is To Love You

(To Know Him Is To Love Him)

Words and Music by  
PHIL SPECTOR





Recorded by HUGH MASEKELA on Uni Records  
**GRAZING IN THE GRASS**

Music by  
PHILEMON HOU

Moderately

The piano introduction consists of two staves. The right hand plays a series of eighth-note chords in G major, while the left hand plays a simple bass line. The tempo is marked 'Moderately' and the dynamics are marked 'mf'.

The first system of guitar chords is written on a single staff. It includes chord diagrams for G, Em, Am, D7, G, Em, Am, and D7, corresponding to the first eight measures of the piece.

The piano accompaniment for the first system, consisting of two staves. The right hand continues with the eighth-note chord pattern, and the left hand plays a steady bass line.

The second system of guitar chords, identical to the first, showing G, Em, Am, D7, G, Em, Am, and D7 chords for measures 9 through 16.

The piano accompaniment for the second system, continuing the musical texture with eighth-note chords in the right hand and a bass line in the left hand.

The third system of guitar chords, showing G, Em, Am, D7, G, and Em chords for measures 17 through 22.

The piano accompaniment for the third system, concluding the piece with the same eighth-note chord pattern and bass line.

Am D7 G Em Am D7

G Em Am D7 G Em

Am D7 G Em Am D7 G Em

Am D7 G Em Am D7 G

# Canadian Sunset

Once, \_\_\_\_\_ I was a - lone \_\_\_\_\_ So, \_\_\_\_\_ lone-ly and  
Cold, \_\_\_\_\_ cold was the wind \_\_\_\_\_ Warm, \_\_\_\_\_ warm were your

then, \_\_\_\_\_ you came, \_\_\_\_\_ out of no - where, \_\_\_\_\_ like the  
lips, \_\_\_\_\_ out there \_\_\_\_\_ on that ski trail \_\_\_\_\_ where your

sun \_\_\_\_\_ up from the hills. \_\_\_\_\_ thrills. \_\_\_\_\_  
kiss, \_\_\_\_\_ filled me with \_\_\_\_\_

A week - end in Can - a - da \_\_\_\_\_ a change of scene \_\_\_\_\_ was the most \_\_\_\_\_

\_\_\_\_\_ I bar - gained for. \_\_\_\_\_ And then I dis - cov - ered you \_\_\_\_\_

and in your eyes I found a love that I could - n't ig - nore.

Down, \_\_\_\_\_ down came the Sun \_\_\_\_\_ fast, \_\_\_\_\_ fast beat my  
heart. \_\_\_\_\_ I knew, \_\_\_\_\_ as the Sun set \_\_\_\_\_ from that

day \_\_\_\_\_ we'd nev - er part.

Chords: F, F6, G9, Bb7, Bb9, Eb7, Gm7, C9, C7, F6, Gm7, D7b9, C9, Gm7, C7b9, F6, Am, E7, Am, F#o7, G7, F6, G9, Bb7, Bb9, Eb7, F6.

# Mr. Wonderful

(From The New Musical Comedy "Mr. Wonderful")

JERRY BOCK  
LARRY HOLOFCENER  
GEORGE WEISS

195

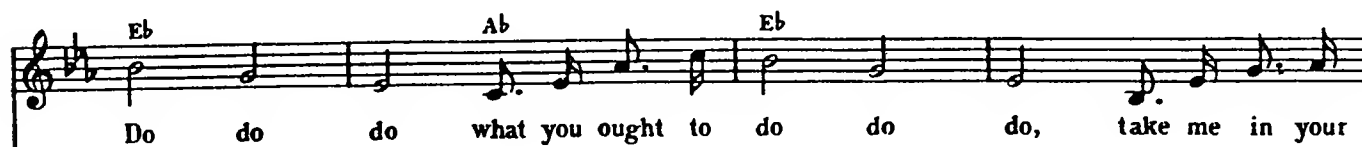
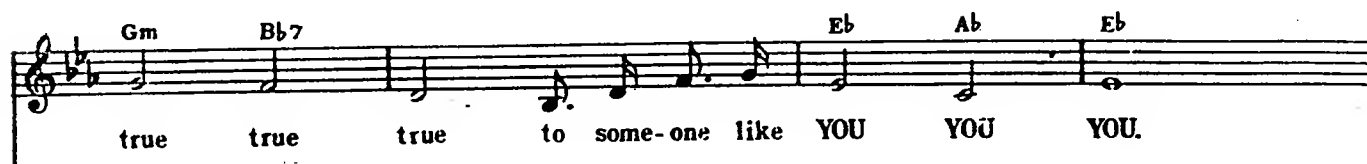
Why this feel - ing? Why this glow? Why the  
thrill when you say, "Hel - lol"? It's a strange and ten - der  
mag - ic you do. MIS - TER WON - DER - FUL, That's  
you! Why this trem - bling when you speak?  
Why this joy when you touch my cheek? I must  
tell you what my heart knows is true: MIS - TER  
WON - DER - FUL, that's you! And why this  
long - ing to know your charms; to spend for -  
ev - er here in your arms! Oh! there's much more  
I could say, But the words keep slip - ping a -  
way; And I'm left with on - ly one point of view:  
MIS - TER WON - DER - FUL that's you!  
One more thing, then I'm through; MIS - TER WON - DER - FUL,  
MIS - TER WON - DER - FUL, MIS - TER WON - DER - FUL,  
I love you! Why this you!

Chords: O, Dm7, G7, C, D7, G7, Dm, E7, Am, Am7, Ddim, C, Gm6, A7, Dm7, D9, Dm, Bb7, G7, C, Dm7, G7, C, D7, G7, Dm, E7, Am, Am7, Ddim, O, Gm6, A7, Dm7, G7, C, F6, O, Gm7, C7, F, Am7, D7, G7, B7, G7, C, Dm7, G7, C, Dm7, Em7, Ddim, A7, Dm7, G7, C, Em7, Bb7, A7, Dm7, Ddim, C6, A7, Dm9, F6, F#7, G7, 1. C, Fdim, Dm7, G7, 2. C, Fm, C.

# You You You

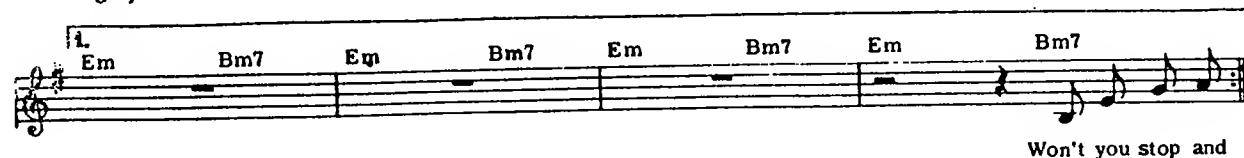
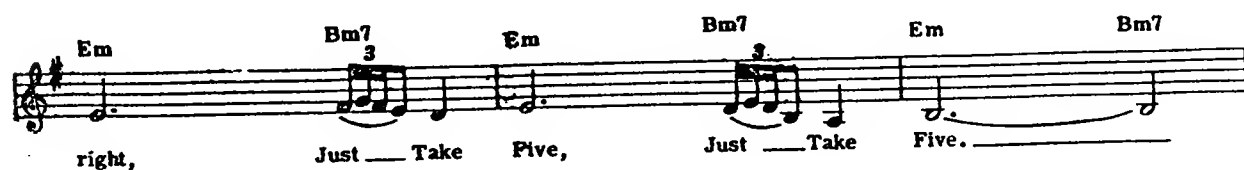
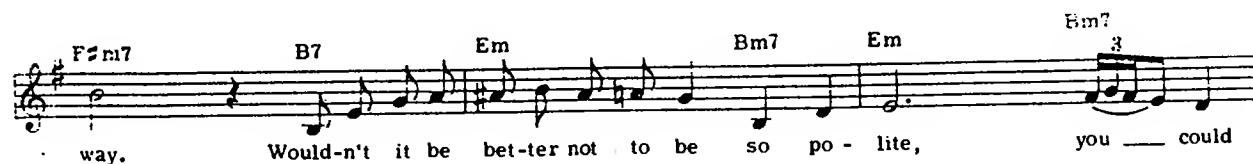
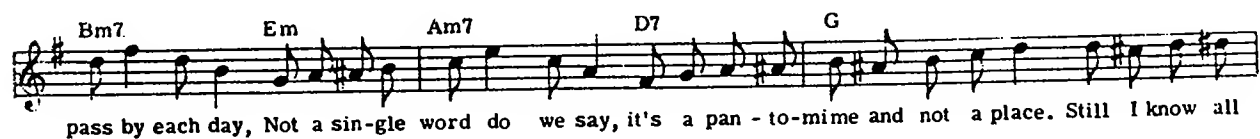
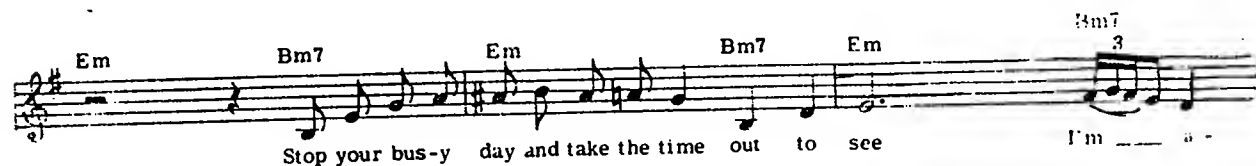
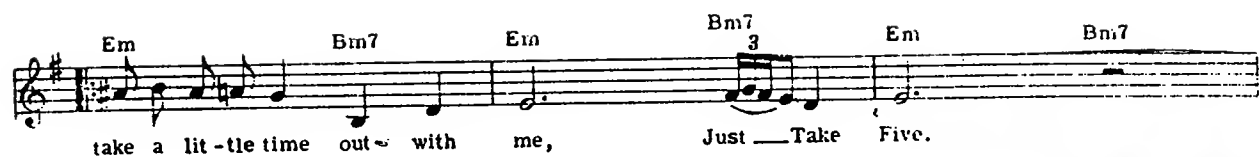
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## Refrain





# TAKE FIVE



# Too Close For Comfort

(From The New Musical Comedy "Mr. Wonderful")

Be wise, be smart, be - have my heart, don't up -  
 set your cart when (she's he's) so close. Be  
 soft, be sweet, but be dis - creet, Don't go  
 off your beat. (She's He's) TOO CLOSE FOR COM - FORT  
 Too close, TOO CLOSE FOR COM-FORT, Please not a - gain.  
 Too close, Too close to know just when to say, "when." Be  
 firm, be fair, be sure, be - ware, on your  
 guard, Take care while there's such temp - ta - tion.  
 One thing leads to an - oth - er, Too late to run for cov - er,  
 (She's He's) much TOO CLOSE FOR COM-FORT now!  
 now! Too close, Too  
 close. (She's He's) much TOO CLOSE FOR COM-FORT  
 now.

Chord symbols: C6, Cm6, Gm6, A7, A+, A7, Fm6, G7, G7sus, G7, C, Gm6, A7, A+, A7, C6, C+, F6, F7, Fm6, Fm7, Fm6, G7-9, C7, C7-9, C7, F6, F7, Fm6, Fm7, Fm6, G7-9, Ab7, G7, C6, Cm6, Gm6, A7, A+, A7, Fm6, G7, G7sus, G7, C, C6, C+, F6, F7, Fm6, Fm7, Fm6, G7-9, Cm6, D7, D7-9, D7, Ab9, G9, G+9, Fm6, G7-9, Cm, Cm7, D7, G7, Cm, Cm7, F7, Ab7, Cm, Ab7, F7, G7-9, Cm.

## 199

I'm The  
 Most Hap - py Fel - la In the whole Na - pa  
 Val - ley In the whole Na - pa Val ley, The  
 most hap - py man That's me!  
 Look - a my Ro - sa - bel - la! She's - a  
 send me her pho - to - graph And she was ask - in' - a  
 me for mine. I'm The  
 Most Hap - py Fel - la In the whole Na - pa  
 Val - ley In the whole Na - pa Val - ley, The  
 most hap - py man That's me!  
 In the win - ter time from 'Fris - co  
 She was - a write to me one post - card.  
 Then I was - a write, then she was - a write,  
 then I was - a write, then she was - a write, then me, then she, then  
 me, then she, and now She's - a bring - the  
 spring - time fast! She's - a make the green come

# TAMMY

200

Moderately



1. I hear the cot-ton-woods whis-prin' a - bove: Tam - my!  
 2. Whip-poor-will, whip-poor-will, you and I know, Tam - my!



Tam - my! Tam - my's {my} love! The ole hoot - ie owl hoot - ie -  
 Tam - my! Can't let him go! The breeze from the bay - ou keeps



hoos to the dove: Tam - my! Tam - my! Tam - my's {my}  
 mur - mur - ing low: Tam - my! Tam - my! You love {in} him



love! Does my {darl - ing} feel what I feel when {she} comes near? My  
 so! When the {lov - er} night is warm, soft and warm, I long for his charms! I'd



heart beats so joy-ful-ly, you'd think that {she} could hear! Wish I knew if {she} knew what  
 sing like a vi-o-lin if I were in his arms! Wish I knew if he knew what



I'm dream - ing of! Tam - my! Tam - my! Tam-my's {my} love!  
 I'm dream - ing of! Tam - my! Tam - my! Tam-my's {in} love!

# HE'S GOT THE WHOLE WORLD IN HIS HAND

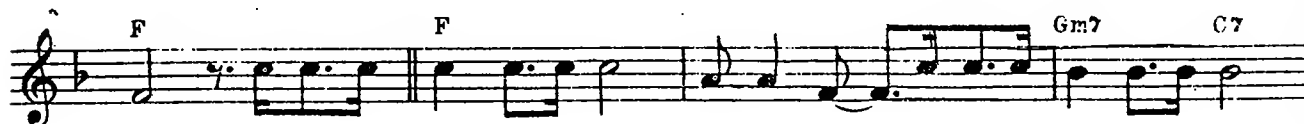
Slow and rhythmic



He's got the whole world in His hand,— He's got the whole world



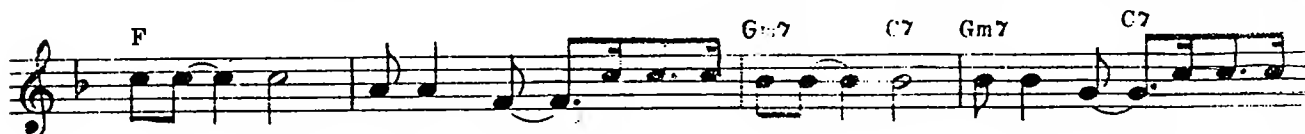
in His hand,— He's got the whole world in His hand,— He's got the whole world in His



hand. He's got the wind and the rain in His hand,— He's got the wind and the rain



in His hand, He's got the wind and the rain in His hand. He's got the whole world in His hand. He's got the



sin-ner— man in His hand,— He's got the sin-ner— man in His hand,— He's got the



sin-ner— man in His hand,— He's got the whole world in His hand. He's got



you and me in His hand, He's got you and me in His hand,— He's got you and me



in His hand,— He's got the whole world in His hand. He's got the whole world in His hand.—

# There Will Never Be Another You

Refrain *sweetly*

There will be man - y oth - er nights like this, \_\_\_\_\_ And I'll be stand - ing

here with some - one new, \_\_\_\_\_ There will be oth - er songs to sing. An -

oth - er fall, an - oth - er spring, But THERE WILL NEV - ER BE AN - OTH - ER YOU.

There will be oth - er lips that I may kiss, \_\_\_\_\_ But they won't thrill me

like yours used to do, \_\_\_\_\_ Yes, I may dream a mil - lion dreams, But how can they come

true, If there will nev - er ev - er be an - oth - er you? There you?

## ARRIVEDERCI ROMA

Ar - ri - ve - der - ci. Ro - ma. \_\_\_\_\_ Good - bye, good - bye to Rome. \_\_\_\_\_

Cit - y of a mil - lion moon - lit plac - es, cit - y of a mil - lion warm embrac - es, Where I found the one of all the

fac - es far from home. \_\_\_\_\_ Ar - ri - ve - der - ci, Ro - ma. \_\_\_\_\_ It's

time for us to part. \_\_\_\_\_ Save the wed - ding bells for my re - turn - ing, keep my lover's

arms out - stretched and yearning. Please be sure the flame of love keeps burn - ing in her heart. \_\_\_\_\_

# Never On Sunday

203

## Refrain

Oh, you can kiss me on a Mon-day, a Mon-day, a Mon-day is ver-y, ver-y good.  
cool day, a hot day, a wet day, which-ev-er one you choose.

Or you can kiss me on a Tues-day, a Tues-day, a Tues-day, in fact I wish you would.  
Or try to kiss me on a gray day, a May day, a pay day, and see if I re-fuse.

Or you can kiss me on a Wednes-day, a Thurs-day, a Fri-day and Sat-ur-day is best.  
And if you make it on a bleak day, a freak day, a week-day, why you can be my guest.

But nev-er, nev-er on a Sun-day, a Sun-day, a Sun-day, 'Cause that's my day of  
But nev-er, nev-er on a Sun-day, a Sun-day, the one day I need a lit-tle

1. Eb Segue Cdim Bb7 2. Eb Fine  
rest. Come an-y rest.

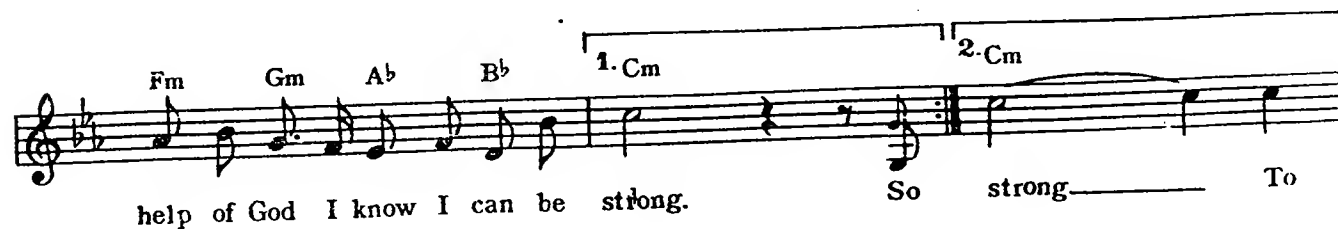
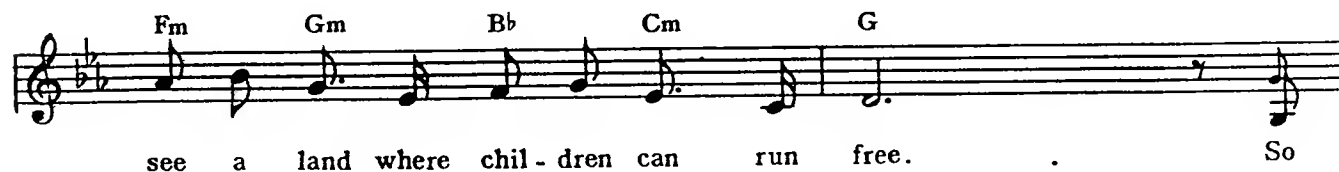
day and you'll be my guest, An-y day you say,

but my day of rest. Just name the day that you like the

best, On-ly stay a-way on my day of rest. (Tacet) D. S. al Fine  
Oh, you can kiss me on a

# The Exodus Song

## Refrain (Espressivo e doloroso)





Gm Gm7 C Cm(alt)

make this land our home, — If I must fight, — I'll fight to

Gm Gm7 C Cm6 G

make this land our own. — Un - til I die — this land is mine!

## Around The World

Words by  
HAROLD ADAMSON

C

A - round the world I've searched for you, I trav - eled

C#dim Dm7 G7 Dm7

on, when hope was gone, to keep a ren - dez - vous. I knew some -

G7 Dm7 G7 G9+

where, some - time, some - how, You'd look at me, and I would see the smile you're

smil - ing - now. It might have - been in Coun - ty

A7 Dm

Down, or in New York, in Gay Pa - ree, or e - ven Lon - don Town. No

Gm6 A7 Dm7

more will - I go all a - round the world, For I have found my

G7 1. C A7 G7 2. C

world in you. A - you.

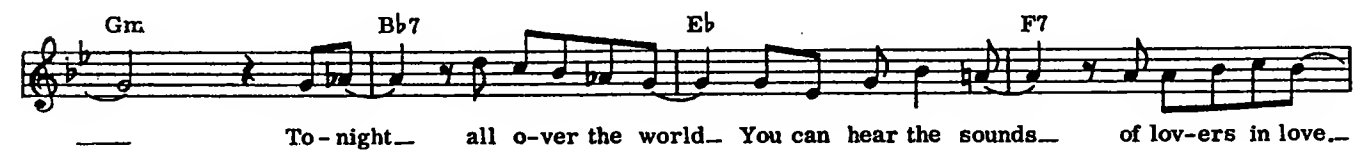
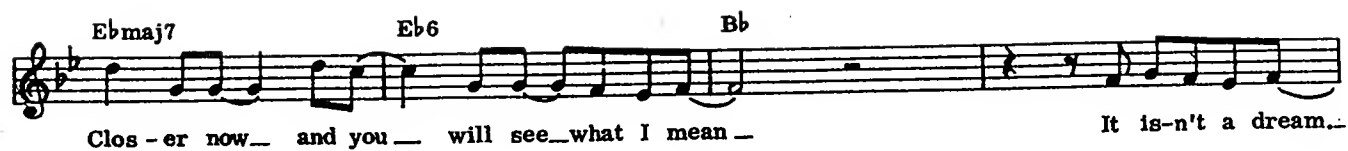
# THERE'S A KIND OF HUSH

(All Over The World)

Words and Music by  
LES REED and  
GEOFF STEPHENS

Medium tempo (With a beat)





# A MAN WITHOUT LOVE

(Quando m'innamoro)

English Words by BARRY MASON

Original Words and Music by  
D. PACE, M. PANZERI, R. LIVRAGHI

The musical score is written on a single staff in treble clef with a key signature of one sharp (F#). It consists of nine lines of music. Chords are indicated by letters (D, A7, Bb7, E♭) above the staff. Lyrics are written below the staff, with some words connected by lines to indicate long notes or breaths. There are two first endings and one second ending marked with '1.' and '2.'.

**Line 1:** Chords: D, A7. Lyrics: I can re-mem-ber when we walked to-ge-th-er, Shar-ing a love I

**Line 2:** Chords: A7, D, D. Lyrics: thought\_\_ would last for-ev-er. Moon-light to show the way\_\_ so we can

**Line 3:** Chords: A7, D. Lyrics: fol-low. Wait-ing in-side her eyes\_\_ was my to-mor-row.

**Line 4:** Chords: E♭, Bb7. Lyrics: Then some-thing changed her mind, Her kiss-es told me.

**Line 5:** Chord: Bb7. Lyrics: I had no lov-ing arms\_\_ to hold me.

**Line 6:** Chords: E♭, Bb7. Lyrics: Ev-'ry day I wake up, then I start to break up. {Lone-ly is A Man With-out Love\_\_  
Know-ing that it's cloud-y a bove\_\_

**Line 7:** Chords: Bb7, E♭. Lyrics: Ev-'ry day I start out, then I cry my heart out. Lone-ly is A Man With-out Love\_\_

**Line 8:** Chords: E♭, E♭, D. Lyrics: (First ending)

**Line 9:** Chords: E♭, E♭, D. Lyrics: (Second ending)

D A7

I can-not face this world that's fal-len down on me. So, if you see my

A7 D

girl \_\_\_\_ please send her home to me. Tell her a-bout my heart \_\_\_\_ that's slow-ly

A7

dy-ing. Say I can't stop my-self \_\_\_\_ from cry-ing.

D A7

Ev'ry day I wake up, then I start to break up, lone-ly is A Man With-out Love--

A7 D Bb7

Ev'ry day I start out, then I cry my heart out. Lone-ly is a Man With-out Love--

Eb Bb7

Ev'ry day I wake up, then I start to break up, { know-ing that it's cloud-y a bove-- lone-ly is A Man With-out Love--

Bb7 I. Eb

Ev'ry day I start out, then I cry my heart out. Lone-ly is A Man With-out Love--

2. Bb7 (opt.) Eb Ebmaj7 Eb Ebb9

Lone-ly is A Man \_\_\_\_ With-out Love. \_\_\_\_

# TOM JONES DELILAH

Words and Music by  
LES REED and  
BARRY MASON

Brightly

Em B7

1. I saw the light on the night that I passed by her win - dow,  
2. At break of day when that man drove a - way I was wait - ing,

Em B7

I saw the flick - er - ing shad - ows of love on her blind.  
I crossed the street to her house and she o - pened the door.

E E7 Am

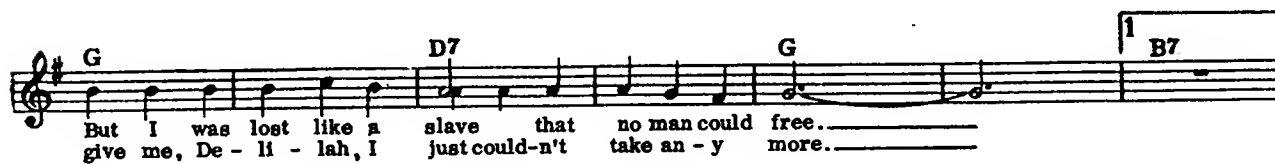
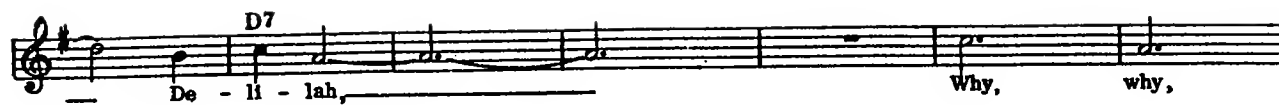
She \_\_\_\_\_ was \_\_\_\_\_ my wom - an,  
She \_\_\_\_\_ stood \_\_\_\_\_ there laugh - ing,

Em B7

As she de - ceived me I watched and went out of my  
I felt the knife in my hand and she laughed no

Em D7 G

mind. \_\_\_\_\_  
more. \_\_\_\_\_ } My, my, my \_\_\_\_\_



## Let The Sunshine In

Words by  
JAMES RADO  
GEROME RAGNI

Music by  
GALT MacDERMOT

Moderately

Cm

We starve, look at one an-oth-er short of breath, walk -

Bb

ing proud-ly in our win-ter coats, Wear - ing smells from lab-'ra - tor -ies,

Cm

Eb

Cm

fac - ing a dy - ing na - tion of mov - ing pa - per

G7

Cm

fan - ta - sy, Lis-t'ning for the new told lies with su -



Ab Eb Cm

preme vi-sions of lone-ly tunes. Some - where,

in-side some-thing, there is a rush of great-ness. Who knows what stands in

Bb Cm

front of our lives; I fash-ion my fu-ture on

Eb Cm G

films in space. Si-lence tells me se-cret-ly

Cm Ab

ev - 'ry - thing, ev - 'ry - thing -

# On An Evening In Roma

Down each av-e-nue or vi - a, street or stra - da, You can see 'em dis - ap -

pear-ing two by two — On an ev' -ning-in Ro - ma. — Do they

take them for ex-press-o? Yes, I guess so. On each lov-er's arm a girl I wish I knew —

On an ev' - ning in Ro - ma. — (tacet) — Though there's grin-ning and man - do -

lin - ing in sun - ny I - ta - ly, — The be - gin - ning has just be -

gun when the sun goes down. — So, please meet me in the pla-za, near your ca-sa,

I am on - ly one and that is one too few — On an ev' - ning in

Ro - ma. — Don't know what the coun-try's com - ing to, But in

Ro-me do as Ro - mans do. Will you — on an ev' - ning in

*Chords: G, D7, Am, D7, Am, D7, Am, D7, Am, D7, G, (tacet), Dm, G7, Dm, G7, C, Em, A7, Em, A7, Am, D7, (tacet), G, D7, G, E7, Am, G, E7, Am, D7*

1. G

Ro - ma?

2. G Cm G

Ro - ma? \_\_\_\_\_ On an ev' - ning in Ro - ma? \_\_\_\_\_

## Thank Heaven For Little Girls

ten. F# G F# G D G6

Thank hea - ven for lit - tle girls! For

Gm D7 C D7

lit - tle girls get big - ger ev' - ry day Thank

Am E7 Am Dm E7 Ddim Am7

hea - ven for lit - tle girls! They

C D7 D+ G Ddim D7 Adim

grow up in the most de - light - ful way. Those

G7 G+ Cmaj7 C6

lit - tle eyes so help - less and ap - peal - ing One day will

Em7 A7 Am7 D7

flash and send you crash - ing through the ceil - ing. Thank

F# G F# G D G G7 Em Cm

hea - ven for lit - tle girls Thank

G B Em7 Am7 Bdim Am Eb7 G Cm6

hea - ven for them all no mat - ter where, No mat - ter who, With -

G D7 G D7 G C# D7

out them what would lit - tle boys do? Thank hea - ven

F# G A G C# D7 Am7 D7(6/9)

Thank hea - ven Thank hea - ven for lit - tle

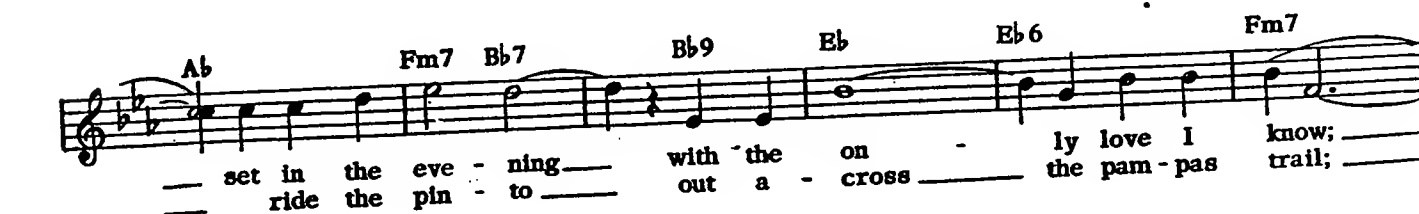
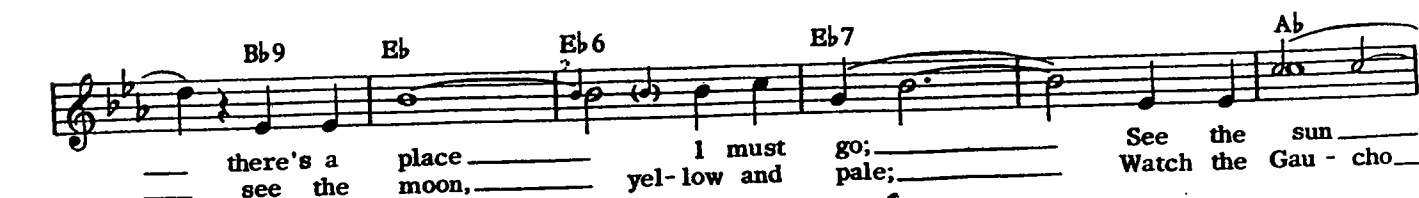
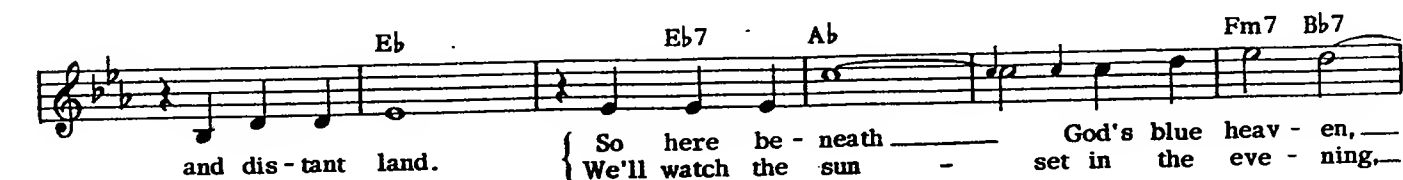
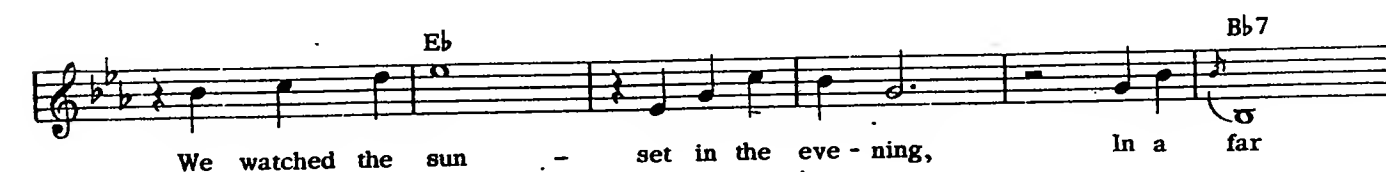
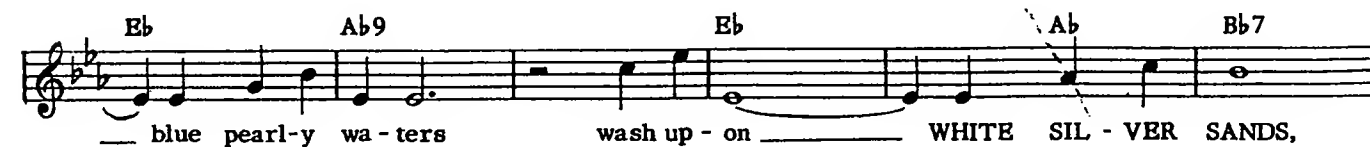
1. G Bb7 Am7 D7+

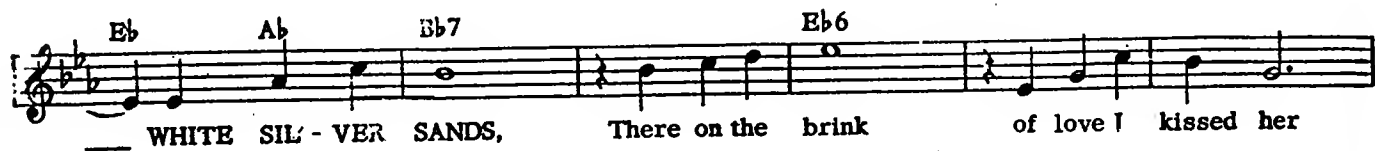
girls. Thank

2. G

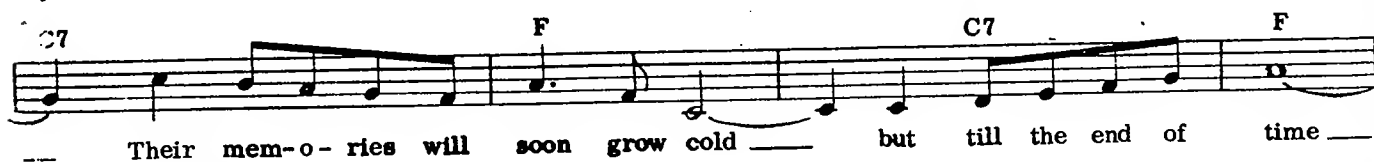
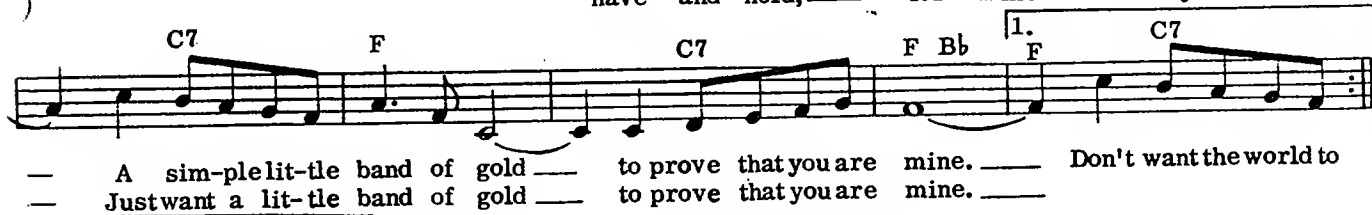
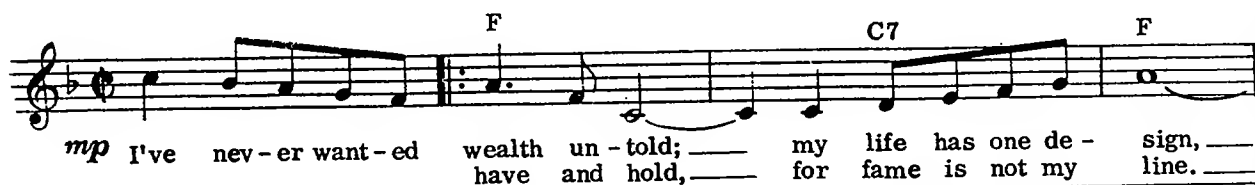
girls. \_\_\_\_\_

# WHITE SILVER SANDS





## BAND OF GOLD

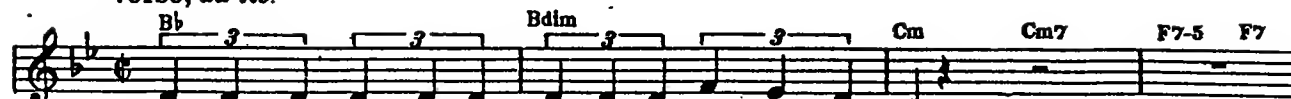


# VOLARE

(Vo-lab-ray)

## NEL BLU, DIPINTO DI BLU

Verse, *ad lib.*



Sometimes the world is a val-ley of heart-aches and tears,  
Pen - so che un so - gno co - sì non ri - tor - ni mai più:



And in the hus-tle and bus-tle, no sun-shine ap - pears,  
mi di-pin - ge - vo le ma-ni e la fac - cia di blu,



But you and I have our love al-ways there to re - mind us,  
poi d'im-prov - vi - so ve - ni - vo dal ven - to ra - pi - to

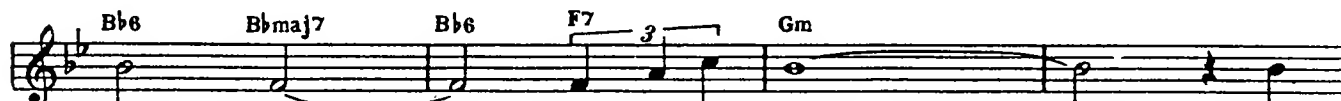


There is a way we can leave all the shad-ows be - hind us.  
e in - ec-min - cia - vo a vo - la - re nel cie-lo in-fi - ni - to.

Refrain, Moderately



VO - LA - RE, oh, oh! Can -  
Vo - la - re, oh, oh! Can -



ta - re, oh, oh, oh! Let's  
ta - re, oh, oh, oh! nel



fly way up to the clouds, A - way from the mad - dn-ing crowds; We can  
blu, di-pin - to di blu, fe - li - ce di sta - re las - sù. E vo -

sing in the glow of a star that I know of, where lov-ers en-joy peace of  
*la - vo, vo - la - vo fe - li - ce più in al - to del so - le ed an - co - ra più*

mind, Let us leave the con-fu-sion and all dis-il-lu-sion be-  
*su, men-tre il mon - do pian pia - no spa - ri - va lon - ta - no lag*

hind, Just like birds of a feath-er a rain-bow to-geth-er we'll  
*giù, u - na mu - si - ca dol - ce suo - na - va sol - tan - to per.*

find. VO - LA - RE, oh,  
*me. Vo - la - re, oh,*

oh! Can - ta - re, oh, oh, oh,  
*oh! Can - ta - re, oh, oh, oh,*

oh! No won-der my hap-py heart sings, Your  
*oh! nel blu, di-pin-to di blu, fe -*

love has giv-en me wings. VO - wings. Your  
*li - ce di sta - re las - sù. Vo - sù. Nel*

love has giv-en me wings, Your love has giv-en me wings.  
*blu, di-pin-to di-blu, fe - li - ce di sta - re las - sù.*

# How Important Can It Be?

HOW IM-POR-TANT CAN IT BE that I tast-ed oth-er lips?

That was long be-fore you came to me with the won-der of your kiss!

So the sto-ry got a-round of an old ro-mance and me;

But it hap-pened oh! so long a-go, HOW IM-POR-TANT CAN IT BE?

Mine was a young and a fool-ish heart, seek-ing love at ev-'ry turn;

But I have grown so much wis-er now; e-ven fool-ish hearts can learn.

Let the past just fade a-way, Why get lost in yes-ter-day?

The im-por-tant thing is here and now, and our love is here to stay.

here and now, and our love is here to stay.



# From The First Hello To The Last Goodbye

221

Voice (with feeling)

The musical score is written for voice and piano. It consists of eight staves of music. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is written on a treble clef staff. Chords are indicated by letters above the staff. The lyrics are written below the staff, with some words hyphenated across measures. The score includes a double bar line with first and second endings. The first ending leads back to the beginning of the piece, and the second ending leads to the final chord.

FROM THE FIRST HEL - LO TO THE LAST

GOOD - BYE It's been awf' - lly nice to

know you, So ex - cuse the part - ing sigh.

— And I'll watch you go with my

chin held high. You've been dear and sweet, a

pleas - ure to meet, A spec - ial treat, say I,

— FROM THE FIRST HEL - LO TO THE

LAST GOOD - BYE. FROM THE - BYE.

## FABULOUS CHARACTER

Slowly

To me he's a fab-u-lous char-ac-ter,— He's near and I glow, A  
 fab-u-lous char-ac-ter— And I love him so. He walks by my side And I dance on air. —  
 — I find he's a kind of a spe-cial guy, My heart can't be wrong, I kiss him and I know why. My  
 life is a song He's so mar-vel-ous No one can com-pare. — Till now my  
 life was — a mer-ry-go-round; I nev-er knew a care-free day And then it  
 hap-pened — I sud-den-ly found The some-one who could make me feel this way. To me he's a  
 fab-u-lous char-ac-ter,— He's all I can see, A fab-u-lous char-ac-ter — And  
 he'll al-ways be. What's more fab-u-lous He be-longs to me! —

# YOUNG AT HEART

223

Slowly

Fair-y tales — can come true, — It can hap-pen to you — If you're young at heart, —  
 For it's hard, — you will find, — To be nar-row of mind — If you're young at heart. —  
 You can go — to extremes — with im - pos-si-ble schemes, — You can  
 laugh — when your dreams — fall a - part at the seams; And life gets more ex-cit-ing with each  
 pass - ing day — And love is eith - er in your heart or on the way. — Don't you  
 know — that it's worth — Ev-'ry trea-sure on earth — To be young at heart, — For as  
 rich — as you are, — It's much bet-ter by far — To be young at heart. —  
 And if you — should sur-vive — to a hun-dred and five. — Look at  
 all — you'll de-rive — out of be-ing a - live! And here is the best part, —  
 You have a head start — If you are a-mong the ver - y young at heart. —

## TILL

**Refrain** (*expressively*)

Till the moon de - serts the sky

Till all the seas run dry Till then I'll wor - ship

you. Till

the tro - pic sun grows cold Till this young world grows

old My darl - ing I'll a - dore

you. You are my rea - son to

live All I own I would give

Just to have you a dore me.

Till the riv - ers flow up - stream

Till lov - ers cease to dream Till then, I'm yours, be

mine. mine.

## SWEDISH RHAPSODY

(Midsummer Vigil)

Moderately bright

C C G7 C

C G7 C C

B C G7 C G7

C C G7

C C G7 C

# Let There Be Love

Lyric by  
IAN GRANT

Music by  
LIONEL RAND

## CHORUS

*Guitar*

Let there be you And let there be me

Let there be oy - sters Un-der the sea

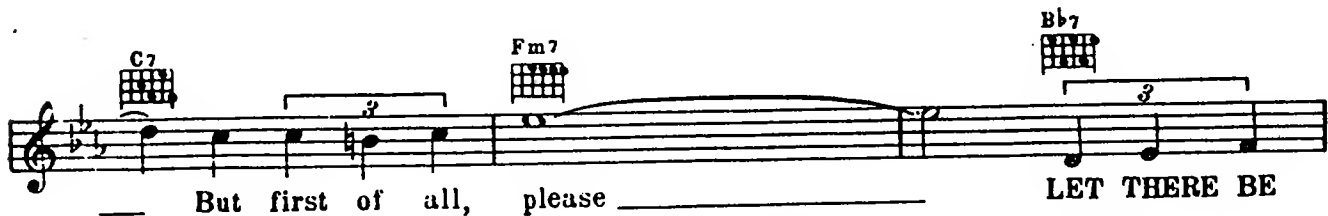
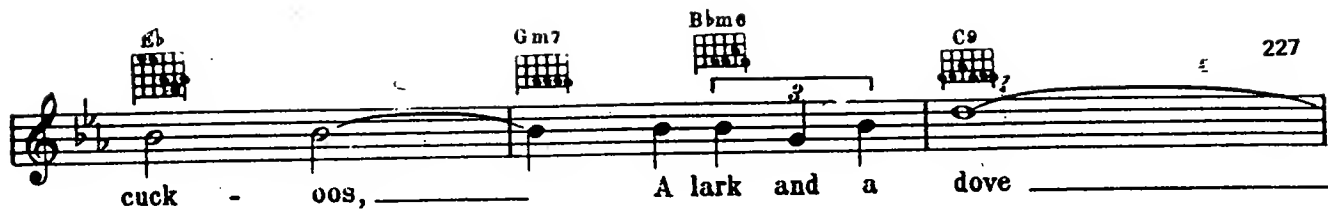
Let there be wind, An oc - cas - ion - al

rain Chi - le con car - ne

And spark-ling cham - pagne Let there be birds

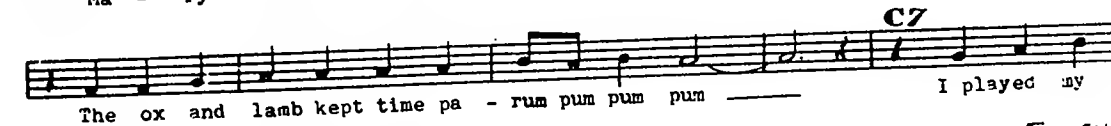
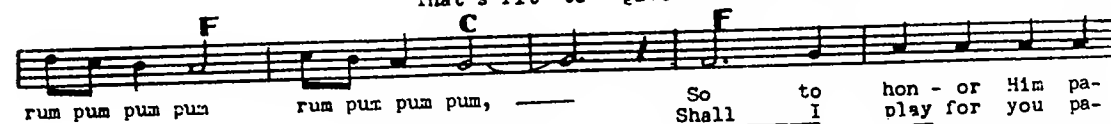
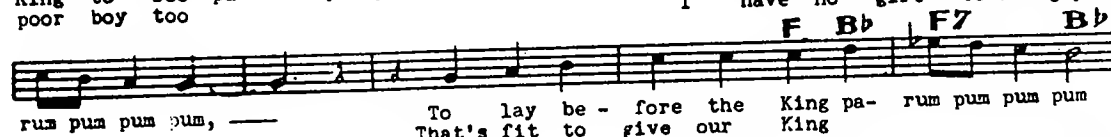
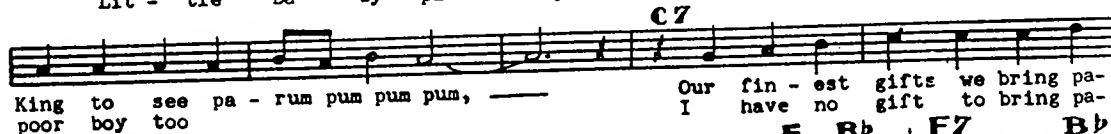
To sing in the trees Some-one to bless me

When - ev - er I sneeze Let there be



# LITTLE DRUMMER BOY, THE

Moderato



## STRANGER IN PARADISE

Moderately

Musical score for the song "Stranger in Paradise". The score is written in 4/4 time and G major. It consists of nine staves of music. The melody is written on a treble clef. The lyrics are written below the notes. Chord symbols are written above the staff. The tempo is marked "Moderately".

Take my hand, I'm a stran-ger in par-a-dise, All lost in a  
 won-der-land, A stran-ger in par-a-dise. If I stand star-ry eyed,  
 That's a dan-ger in par-a-dise. For mor-tals who stand be-side  
 An an-gel like you. I saw your face, And I as-  
 cend-ed Out of the com-mon place In-to the rare  
 Some-where in space. I hang sus-pend-ed Un-til I  
 know There's a chance that you care. Won't you an-swer the fer-vant prayer.  
 of a stranger in par-a-dise? Don't send me in dark despair, From all that I

Chord symbols: Gm, C7, F, (E Dim), Gm, C7, F, Gm, (E Dim), C7, F, Db7, Gb, Bm, F7, Bm, A7, D, Gm, C7, F, (F# Dim), Gm, C7, F, Gm, (E Dim), C7.



## STRANGER IN PARADISE CONT'D

hun-ger for, But open your an-gels arms To the stranger in par-a-dise,

And tell him that he need be A strang-er no more.

## I'M JUST A COUNTRY BOY

Moderately slow

Verse: 
  
*mf* I ain't gon-na mar-ry in the Fall, I

ain't gon-na mar-ry in the Spring; For I'm in love with a

pret-ty lit-tle girl who wears a dia-mond ring, And

Chorus: 
  
 I'm Just A Coun-try Boy, Mon-ey have I none, But I've got sil-ver

in the stars And gold in the morn-ing sun, And gold in the morn-ing sun.

# It's All Right With Me

COLE PORTER

It's the wrong time and the wrong place tho' your  
 wrong song in the wrong style tho' your  
 wrong game with the wrong chips, tho' your

face is charm - ing, it's the wrong face, it's not  
 smile is love - ly, it's the wrong smile, it's not  
 lips are tempt ing, they're the wrong lips, They're not

her face but such a charm - ing face that it's  
 his smile but such a love - ly smile that it's  
 lips, but they're such tempt - ing lips that if

all right with me. It's the  
 me. You can't know how hap - py I am that we met. I'm  
 strange - ly at - tract - ed to you, There's  
 some - one I'm try - ing so hard to for - get. Don't  
 y.u want to for - get some - one too? It's the  
 some night you're free, dear, it's  
 all right. it's all right  
 with me.

Chord symbols: Cm, F9, Fm, Bb, Bb9, Bb7, Bbm6, C9, F9, F7, G, Fm6, G, G7, Bb, Bbm, Cdim, Abm, Fdim, Eb, Ebmaj.7, Eba, Bbm6, C7(b9), F7, Fm6, G7, Cm6, G, F, G7, F9, F7, Bb9, Gm, D, Fm7, Bb7, Ebmaj.7, Eb7, Eb7+, Abmaj.7, A7, F9, Fm7, Eb.

MARIA: C G7

Doe... a deer, a fe - male deer, Ray... a drop of gold - en

G9 G7 C C

sun, Me... a name I call my self,

G9 G9 C C7

Far... a long, long way to run. Sew... a nee - dle pull - ing

F D7 G

thread, La... a note to fol - low sew.

E7 Am C7 F Dm7

Tea... a drink with jam and bread That will bring us

G7 C G C C

back to do - oh - oh - oh! (Guitar) A deer, a fe - male

(spoken) G7 MARIA: G9 G7 CHILDREN:

deer, Do! (Guitar) A drop of gold - en sun, Re!

C MARIA: CHILDREN: G9 MARIA:

(Guitar) A name I call my - self. Mi! (Guitar) A

G9 CHILDREN: (sung) CHILDREN: C7

long, long way to run. Fa! Sol! A nee - dle pull - ing

F D7 MARIA: CHILDREN: G

thread. Lal A note to fol - low sol

E7 Am C7 MARIA: F Dm7 G7

MARIA: CHILDREN:

Til A drink with jam and bread That will bring us back to

C ALL: C G7

Doe... a deer, a fe - male deer. Ray... a drop of gold - en

G9 C C

sun, Me... a name I call my - self,

G9 G9 C C7

Far... a long, long way to run. Sew... a nee - dle pull - ing

F D7 G

thread, La... a note to fol - low sew.

# COME CLOSER TO ME

(Acércate Más)

COME CLOSER TO ME, — so I — can see heav-en in your  
A - CÉR-CA-TE MÁS, — y más — y más pe-ro mu-cho

eyes, COME CLOSER TO ME, — so I — can be close to Par - a-  
mas Y bé - sa - me-a - sí, — a - sí — a - sí co - mo { be - sas  
au-te - ras

dise; Thrill me with your kiss - es, — Let me learn what bliss is, —  
tú; Pe-ro be - sa pron - to, — Por-que es-toy su-frien - do, —

— Kiss me once and then we'll kiss and kiss a - gain and life will be di-  
— No lo es-tás tú vien - do que lo es-toy que-rien - do sin que-rer - lo

vine; — Come clos - er, my dear, — so I — can  
tú; — A - CÉR - CA - TE MÁS, — y más — y

hear mu-sic in my heart; I've wait - ed so long — to hear — the  
más pe - ro mu-cho más; Y bé - sa - me-a - sí, — a - sí — a -

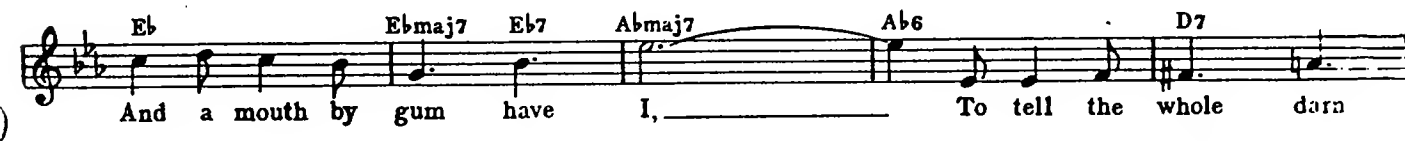
song that your love will start; Dar ling, I'll a - dore you, — live my life just  
sí co - mo be - sas tú; A - ca - so pre - ten - des — A de - ses - pe -

for you; — All I ask is this, please give me one more  
me — Ven por Díos a dar - me e - se be - so

kiss and whis per you'll be mine. — COME CLOSER TO mine. —  
tu - yo que te pí - do yo. — A - CÉR - CA - TE yo.

# Pass Me By

233



## JAVA

Chords: F, C7, F, Bb7, F, D7, G7, C7, F, F, A7, Dm, A7, Dm, G7, C, G7, C, F, C7, F, Bb7, F, D7, G7, C7, F, C7, F.

Repeat sign: 1. 2.

# NON DIMENTICAR

(Don't Forget)

235

Moderately

*mf* Non Di - men - ti - car — means don't for - get you are — my dar - ling —  
Non Di - men - ti - car — my love is like a star, — my dar - ling —

Don't for - get to be — all you mean to me. —  
Shin - ing bright and clear —

just be - cause you're here. — Please do not for - get that our lips have  
met and I've held you tight dear — Was it dreams a - go my heart felt this  
glow, or on - ly just to - night dear? — Non Di - men - ti - car al -  
though you trav - el far, — my dar - ling — It's my heart you  
own so I'll wait a - lone Non - Di - men - ti car. —

# Put On A Happy Face

Refrain

Gray skies are gon-na clear up, \_\_\_\_\_ PUT ON A HAP-PY FACE;

Brush off the clouds and cheer up, \_\_\_\_\_ PUT ON A HAP-PY FACE.

Take off the gloom-y mask of trag-ya' de-cid-ed to smile; It's not your style;

You'll look so good that you'll be glad-ya' de-cid-ed to smile!—

Pick out a pleas-ant out-look, \_\_\_\_\_ Stick out that no-ble chin.

Wipe off that "full of doubt" look, \_\_\_\_\_ Slap on a hap-py grin! And

spread sun-shine all o-ver the place, Just PUT ON A

HAP - PY FACE! FACE!

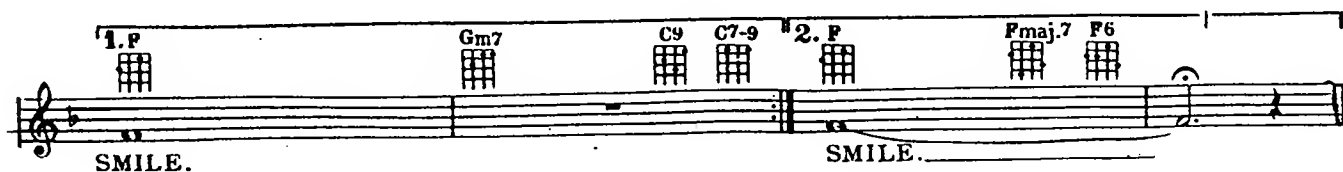
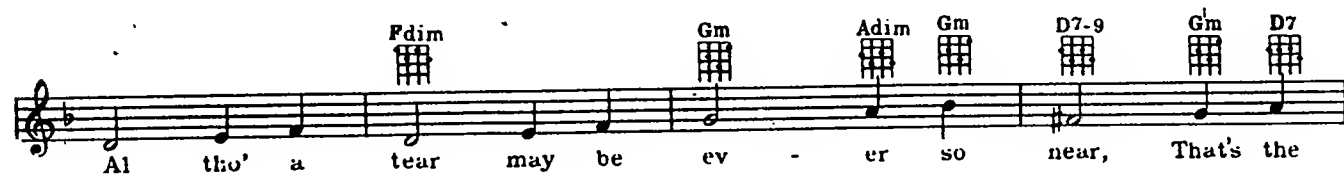
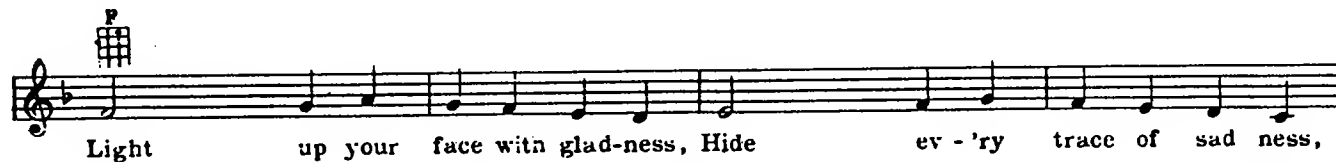
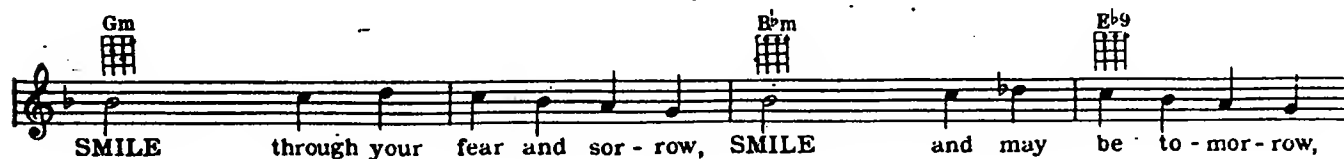
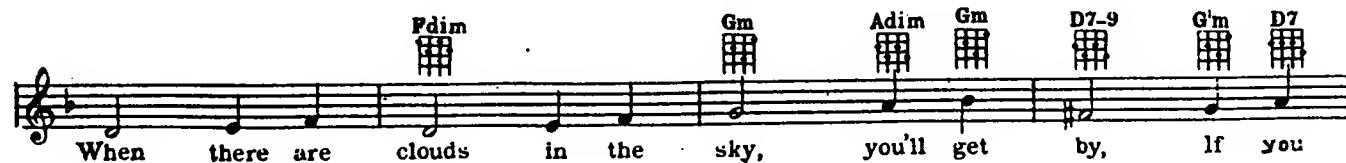


# SMILE

Theme from "MODERN TIMES"

237

## Refrain



# To Think You've Chosen Me

It is - n't just the way you kiss that warms my heart and  
sends those shiv-ers to my fin-ger tips. But ev-'ry-time you're close to me a fire starts. TO  
THINK YOU'VE CHO-SEN ME to share your lips! It is-n't just the way you smile that thrills me so, and  
haunts me dar-ling, e - ven while you're gone. But ev-'ry-time you look at me I'm all a-glow, TO  
THINK YOU'VE CHO-SEN ME to smile up - on! I still re-mem-ber the night I found you, Oth-er  
arms em-braced you ev -'ry dance. I stood there watch-ing the crowd a - round you. I was  
sure I did - n't stand a chance! It is - n't just the way you say "I  
love you so!" The thrill is that it's meant for me a - lone. And as the years go by my love for  
you will grow, TO THINK YOU'VE CHO-SEN ME to be your own! It own!

# SUDDENLY

239

CHORUS 



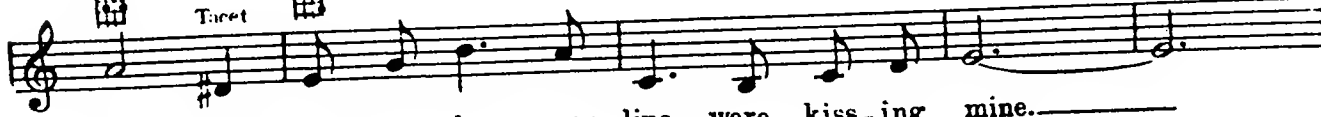
Sud - den - ly the night was ver - y still. \_\_\_\_\_ Sud - den - ly your



touch be - came a thrill. \_\_\_\_\_ And sud - den - ly I knew




I was part of you, and yet I told my heart: Be still, be




still. Then sud - den - ly your lips were kiss - ing mine. \_\_\_\_\_



Sud - den - ly my world be - came di - vine. \_\_\_\_\_ For when I looked a -



round then I knew I'd found e - ter - ni - ty with you so sud - den -



ly. \_\_\_\_\_ ly. \_\_\_\_\_

# Yellow Bird

Moderately (*Sweetly*)

Refrain

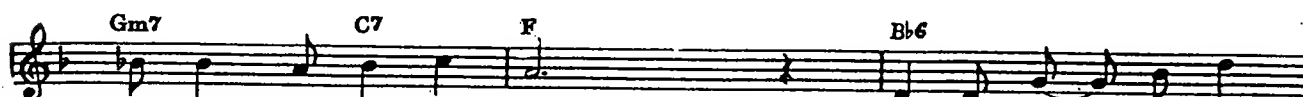


Yel - low Bird, up  
Yel - low Bird, up



high in ba - na - na tree.  
high in ba - na - na tree

Yel - low Bird, you  
Yel - low Bird, you

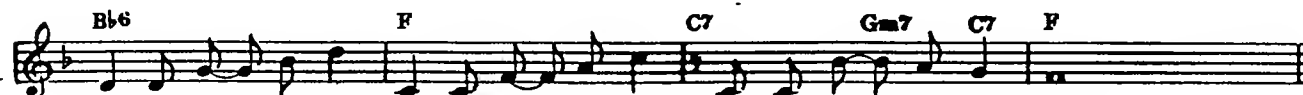


sit all a - lone like me.  
sit all a - lone like me.

Did your la - dy frien'  
Bet - ter fly — a - way



leave de nest — a - gain? Dat is ver - y sad, make me feel — so bad.  
in de sky — a - way. Pick - er com - in' soon, pick from night — to noon.



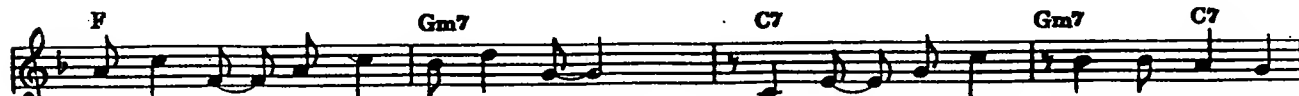
You can fly — a - way, in the sky — a - way. You more luck - y dan me!  
Black an' yel - low you, like ba - na - na too. Dey might pick — you some day!

Verse



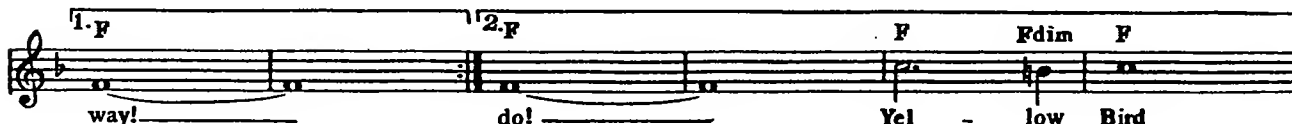
I al - so — have a pret - ty gal, —  
Wish dat I — was a yel - low bird, —

She not with — me to - day.  
I fly a - way with you.

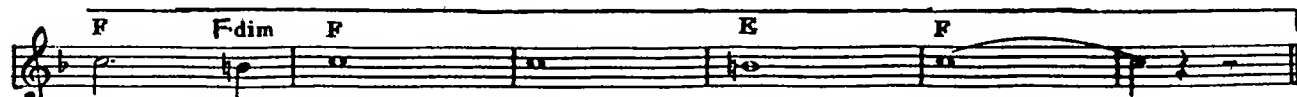


Dey all de — same, de pret - ty gal, —  
But I am — not a Yel - low Bird, —

make dem — de nest, den dey fly a -  
so here — I sit, noth - in' else to







way! — do! — Yel - low Bird




Yel - low Bird Yel - low Bird.





(1) INNAMORATA (Sweetheart)  
From The Paramount Film "Artists and Models"

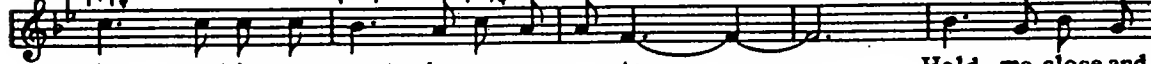
241

CHORUS \*    



If our lips should meet, in-nam-o - ra-ta, \_\_\_\_\_



kiss me, kiss me, sweet, in-nam-o - ra - ta. \_\_\_\_\_ Hold me close and








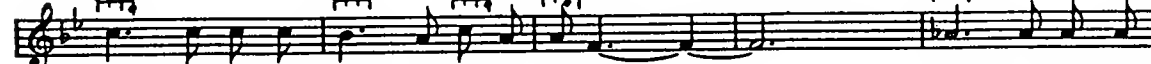
say you're mine, \_\_\_\_\_ with a love as warm as wine. \_\_\_\_\_



I'm at Heav-en's door, in-nam-o - ra-ta. \_\_\_\_\_










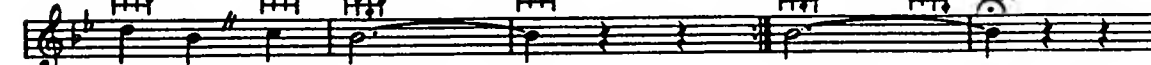
Want you more and more, in-nam-o - ra-ta. \_\_\_\_\_ You're a sym-pho-



ny, a ver-y beau-ti-ful so-na-ta, my in-nam-o - ra - ta, Say that you're my



sweet-heart, my love. \_\_\_\_\_ love. \_\_\_\_\_

# IN THE GHETTO

242

Words and Music by  
SCOTT DAVIS

Slowly, with feeling

As the

C Em7  
snow flies on a cold and gray Chi-ca - go morn - in', A

F G7 C  
poor\_ lit - tle ba - by child\_ is born\_ In The Ghet - to\_

C  
And his ma-ma cries\_ 'Cause if

Em F G7  
there's one thing she does - n't need\_ It's an - oth - er hun - gry mouth\_ to feed In The

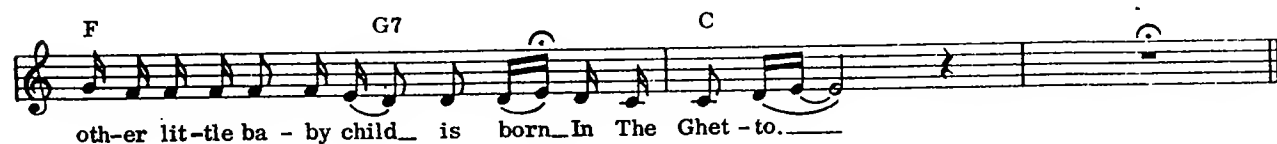
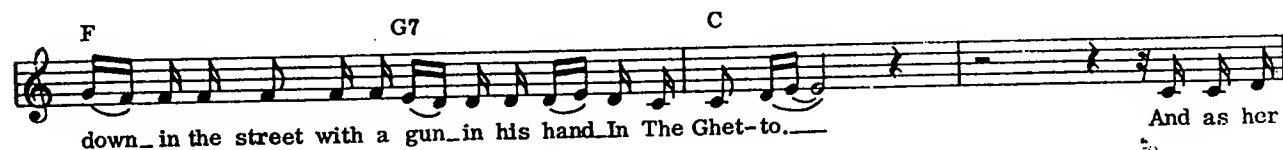
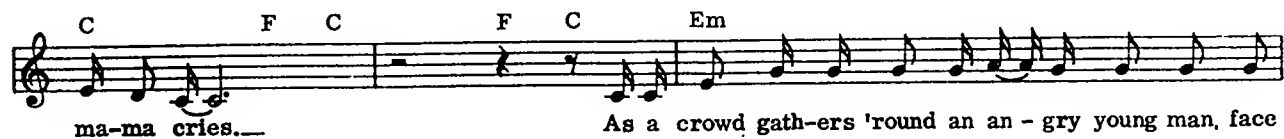
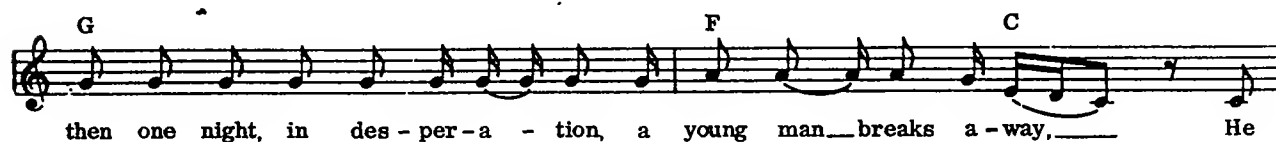
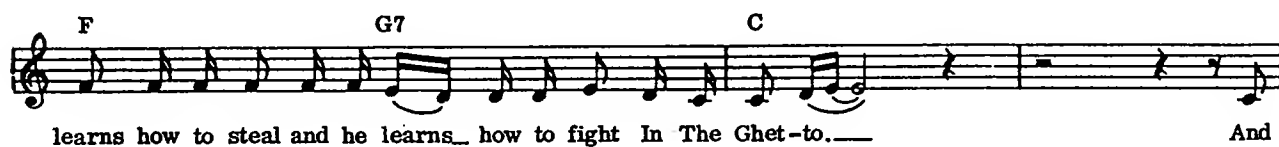
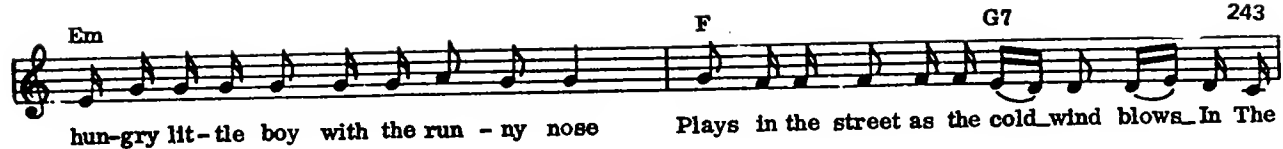
C G  
Ghet-to\_ Peo-ple, don't you un - der - stand, the child needs a

F C F G7  
help - ing hand, Or he'll grow to be an an - gry young man some-

C F C C F C G  
day. Take a look at you and me, Are we too

F7 C F Em  
blind to see, Or do we sim - ply turn our heads and

Dm G7 C F C F C  
look the oth - er way? Well, the world turns\_ and a



(From the Motion Picture A MAN AND A WOMAN - An Allied Artists Release)

**A MAN AND A WOMAN**

(Un Homme Et Une Femme)

Original Words by PIERRE BAROUH

English Words by JERRY KELLER

Music by FRANCIS LAI

Moderato

When hearts are pass-ing in the night, In the lone-ly night  
 si-lence of the mist, Of the morn-ing mist

Then they must hold each oth-er tight, Oh so ver-y tight  
 When lips are wait-ing to be kissed, Long-ing to be kissed.

And take a chance that in the light In to-mor-row's light  
 Where is the rea-son to re-sist And de-ny a kiss

They'll stay to- geth- er So much in love. And in the  
 That holds a prom- ise Of hap- pi- ness.

The yes-ter- day still sur- rounds you With a warm and

pre- cious mem-o- ry. May- be for to- mor- row

Chords: Dmaj7, C#7, Cmaj7, Cmaj7, F#m7, B7, Emaj7, Emaj7 tacet, Dm7, G7b9, Cmaj7, Dm7, G7, C6, F#m7, B7, Emaj7



Emaj7 Em7 A: Dmaj7 Dmaj7 <sup>tacet</sup> 245

we can build a new dream for you and me. This glow we

Dmaj7

feel is some-thing rare, Some-thing real-ly rare So come and  
pass-ing in the night, In the rush-ing night A man, a

C#7

say you want to share want to real-ly share the beau-ty  
wo-man in the night, In the lone-ly night Must take a

Cmaj7

wait-ing for us there, Call-ing for us there that on-ly  
chance that in the light, In to mor-row's light they'll be to -

F#m7 B7 1. Emaj7 Emaj7 <sup>tacet</sup> 2. Emaj7

lov-ing can give the heart. When life is  
geth-er so much in love, to -

F#7 B7 Emaj7 F#m7

geth-er so much in love So tell me you're not a -

Emaj7 Ebmaj7 Ebmaj7 Dmaj7

afraid to take the chance, Real-ly take a chance Let your heart be-gin to dance,  
mu-sic of a glance Of a fleet-ing glance to the mu-sic of ro-mance,

Dmaj7 1. Dmaj7 Ebmaj7 2. Dmaj7 Ebmaj7 Emaj7

Let it sing and dance to the take a chance.  
Of a new ro-mance

# BLUE ON BLUE

Lyric by HAL DAVID  
Music by BURT BACHARACH

Moderato, Not Too Fast

Blue on blue, heart-ache on heart-ache, blue on blue,  
now that we are through. Blue on blue, heart-ache on heart-ache  
and I find I can't get o-ver los-ing you.  
1. I walk a - long the street we used to walk. Two by  
lone - ly night we meet in dreams. As I  
two lov-ers pass and as they're pass-ing by  
run to your side you wait with o - pen arms;  
I could die 'cause you're not here with me.  
o - pen arms that now are closed to me.

Now the trees are bare, there's sad-ness in the air and  
Through a vale of tears your vi-sion dis-ap-pears and

I'm as blue as I can be. Blue on blue, heart-ache on heart-ache,  
I'm as blue as I can be.

blue on blue now that we are through. Blue on blue,

heart-ache on heart-ache and I find I can't get o-ver

1. los-ing you. 2. Night aft-er los-ing you.

## LOVE LETTERS IN THE SAND

Moderato

On a day like to-day We passed the time a-  
How you laughed when I cried each time I saw the

way Write-ing love let-ters in the sand the  
tide take our love let-ters in the sand

sand You made a vow that you would al-ways be true

But some-how that vow meant noth-ing to you

Now my poor heart just aches With ev-'ry wave it  
breaks ov-er Love let-ters in the sand.

# "Jennie" WAITIN' FOR THE EVENING TRAIN

**REFRAIN**

I'll be WAIT-IN' FOR THE EVE-NING TRAIN, you'll be the rea-son I'll be wait-in'

for the train, — I'll be swing-in' down a coun-try lane, — Tim-in' my time to the

eve - ning train. — Roll on o - ver the hill, — Roll on

pass-in' the mill, — Roll on near-in' the end — Here she comes, here she comes

round-in' the bend. — You'll be co-sy in a cot-tage small, — the kind they

al-ways build — be-side a wa-ter - fall, — With your hon-ey who will give her all —

Wait-in' in the sun or rain, —

**1.** Fm7 Abm6 Bb7 (sus 4) Bb7 Eb D (sus 4) Bb7 Bb7+5 -9

WAIT-IN' FOR THE EVE-NING TRAIN. —

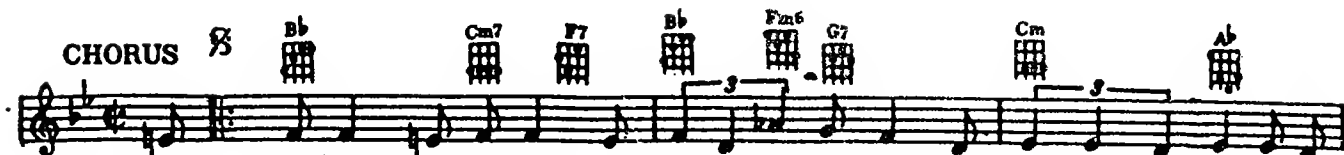
**2.** Fm7 Abm6 Bb7 (sus 4) Bb7 F#m7 Am6 B7 (sus 4) B7 Fm7 Abm6 Bb7 (sus 4) Bb7 Eb

Wait-in' for the eve-ning, Wait-in' for the eve-ning, WAIT-IN' FOR THE EVE-NING TRAIN. —

# Too Long At The Fair

249

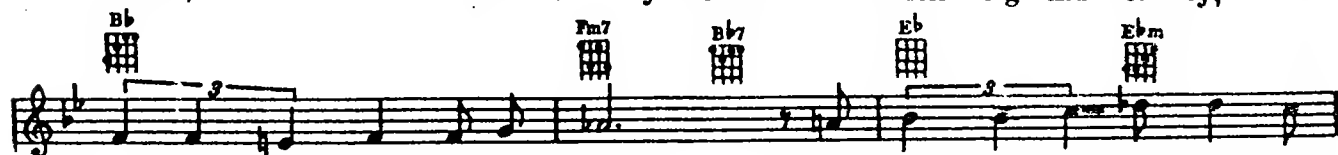
## CHORUS



1. I want-ed the mu-sic to play on for-ev - er, Have I stayed TOO LONG AT THE  
 2. I want-ed to win all the fab-u - lous trea-sures, Have I stayed TOO LONG AT THE  
 3. I want-ed to live in a car-ni-val ci - ty, With laugh-ter and love ev-'ry-



FAIR? I want-ed the clown to be con - stant - ly clev - er, Have  
 FAIR? I want-ed to dance all the mer - ri - est mea - sures, Have  
 where, I want-ed my friends to be thrill - ing and wit - ty, I



I stayed TOO LONG AT THE FAIR? I bought the blue rib - bons, to  
 I stayed TOO LONG AT THE FAIR? I bought me the rib - bons, all  
 want - ed some - bod - y to care. I found it was eas - y to



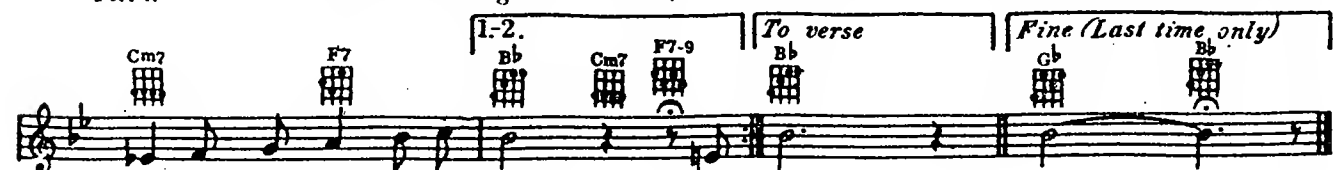
tie up my hair, But I could - n't find — an - y - bod - y to care. The  
 shin - y and blue, But now I dis - cov - er them no long - er new. The  
 cap - ture suc - cess, But now I'd be will - ing to set - tle for less. The



mer - ry - go-round is be - gin - ning to slow now, Have I stayed TOO LONG AT THE  
 lights of the mid - way are fad - ing a - bove me, Have I stayed TOO LONG AT THE  
 mer - ry - go-round is be - gin - ning to taunt me, Have I stayed TOO LONG AT THE



FAIR? The mu - sic has stopped, and the chil - dren must go now, Have  
 FAIR? I'd bet - ter run home to the peo - ple who love me, For  
 FAIR? There's noth - ing to win, and there's no - one to want me, Have



I stayed TOO LONG AT THE FAIR?  
 I've stayed TOO LONG AT THE FAIR?  
 I stayed TOO LONG AT THE

2. I  
 3. I  
 FAIR?

FAIR? \_\_\_\_\_

# GOOD - BYE

Key of F $\flat$  (C-E)Words and Music by  
GORDON JENKINS

ain  $\text{A}\flat 9$   $\text{A}\flat 7(+5)$

I'll nev - er for - get you, I'll

$\text{G} 7(+5)$   $\text{G} 7$   $\text{G} 7(\flat 9)$   $\text{G} 7$   $\text{Cm}$   $\text{Cm} 7$

nev - er for - get you, I'll nev - er for - get how we

$\text{A}\flat 7$   $\text{Cm}$   $\text{A}\flat 7$   $\text{G} 7$   $\text{Cm}$

prom - ised one day, To love one an - oth - er for - ev - er that ; We

$\text{Fm} 6$   $\text{Fm} 7$   $\text{Fm} 6$   $\text{G} 7(\flat 9)$   $\text{C}$

Said we'd nev - er say, Good - bye.

$\text{C}$   $\text{G} 7(\flat 9)$   $\text{Bdim}$

But that was long a go, Now you've for - got - ten, I

$\text{C}$   $\text{B}\flat 9$   $\text{B}\flat 7(\flat 9)$

know. No use to won - der why,

$\text{B}\flat 7$   $\text{E}\flat \text{maj.} 7$   $\text{E}\flat 6$   $\text{Fm} 6$   $\text{G} 7$

Let's say fare - well, with a sigh, Let love die, But

we'll go on liv-ing Our own way of liv-ing,

So you take the high road and I'll take the low, It's

time that we part-ed, It's much bet-ter so, But kiss me as you go,

Good-bye. Ill, - 8 ....

# I Love The Sunshine Of Your Smile

JACK HOFFMAN & JIMMY MacDONALD

I love the sun-shine of your smile, I love the laugh-ter in your

eyes, In ev-'ry dream I dream of you, You are the

one I i-dol-ize. No-bod-y thrills me like you

do, You turn the grey skies in-to blue for you al-ways

make my life worth-while with the sun-shine of your smile.

# Walking The Floor Over You

Words and Music by  
ERNEST TUBB

*Swingy tempo*

**Chorus:**

1. You left me and you went a way \_\_\_\_\_ You  
 2. (Now,) Dar - ling, you know I love you well \_\_\_\_\_ }  
 3. (Now,) some - day you may be lone - some too \_\_\_\_\_ }

said that you'd be back in just a day \_\_\_\_\_ You've  
 Love you more than I can ev - er tell \_\_\_\_\_ I  
 Walk - ing the floor is good for you \_\_\_\_\_ }

bro - ken your prom - ise and you left me here a - lone \_\_\_\_\_ I  
 thought that you want - ed me and al - ways would be mine \_\_\_\_\_ }  
 Just keep right on walk - ing and it won't hurt you to cry. \_\_\_\_\_ Re -

don't know why you did, Dear — but I do know that you're gone.  
 But you went and left me here with — trou - bles on my mind.  
 mem - ber that I love you — and I will the day I die.

**CHORUS**

I'm WALK - ING THE FLOOR O - VER YOU \_\_\_\_\_ I

can't sleep a wink, that is true \_\_\_\_\_ I'm hop - ing and I'm

pray - ing as my heart breaks right in two, \_\_\_\_\_ WALK - ING THE FLOOR O - VER

1.-2. Eb F7 Bb7 3. Eb Ab Eb  
 YOU. \_\_\_\_\_ 2. Now, \_\_\_\_\_  
 3. Now, YOU. \_\_\_\_\_



# HERE

Tune Uke  
G C E A

Words and Music by  
DORCAS COCHRAN and  
HAROLD GRANT

Moderately slow

Here, in this en-chant-ed place; Here, en-closed in your em-  
brace. Here with you so near to me:  
Here is where I want to be. The world out-side may be thrilled by The  
treas-ures that peo-ple buy for gold, But I would rath-er be  
thrilled by The treas-ures that I a-lone can hold.  
Here, be-side the warmth of you; Here, with-in a dream for  
two. Here, for all e-ter-ni-ty;  
Here is where I want to be. Here is where I want to be.

# The Star Spangled Banner

Arr. by Victor P. Frangipane

Service Version

Key of Ab

FRANCIS SCOTT KEY  
JOHN STAFFORD SMITH

With spirit (♩=104)

*f* Ab Eb Fm C7 Fm Bb7

1. Oh, say can you see by the dawn's ear - ly  
2. On the shore, dim - ly seen thro' the mists of the  
3. Oh, thus be it ev - er when free - men shall

Eb Ab Eb Ab Eb7 Ab

light, What so proud - ly we hail'd at the twi - light's last  
deep, Where the foe's haugh - ty host in dread si - lence re -  
stand Be - tween their loved homes and the war's des - o -

Eb Fm C7 Fm Bb7

gleam - ing, Whose broad stripes and bright stars, thro' the per - il  
pos - es, What is that which the breeze, O'er the tow - ing  
la - tion! Blest with vic - t'ry and peace, may the heav'n's - cued

Eb Ab Eb Ab Eb7 Ab

fight, O'er the ram - parts we watch'd were so gal - lant - ly  
steep, As it fit - ful - ly blows, half con - ceals, half dis -  
land Praise the pow'r that hath made and pre - served us a

*mf* Eb7 Ab Eb Ab Eb7

stream - ing? And the rock - et's red glare, the bombs burst - ing in  
clos - es? Now it catch - es the gleam of the morn - ing's first  
na - tion! Then con - quer we must, When our cause it is

Ab Eb Ab Eb Bbm Fm Bb7

air, Gave proof thro' the night that our flag was still  
beam, In full glo - ry re - flect - ed now shines on the  
just, And this be our mot - to "In God is our

Eb Ab Bbm Ab Db F7 Bbm F7 Bbm D°

there. Oh, say, does that Star - span - gled Ban - ner yet  
stream. 'Tis the Star - span - gled Ban - ner, Oh, long may it  
Trust." And the Star - span - gled Ban - ner in tri - umph shall

Ab Eb Eb7 Ab Fm Bb7 Ab Eb7 Ab

wave O'er the land of the free and the home of the brave?  
wave O'er the land of the free and the home of the brave!  
wave O'er the land of the free and the home of the brave!

# MALAGUENA

255  
ERNESTO LECUONA

A B $\flat$  C A B $\flat$  C B $\flat$  A B $\flat$  C A B $\flat$  C B $\flat$

*mp* "Fly a-way!" said my care-free heart, "To the place where the day-dreams start. Fly a-way!" said my heart to me, "To the shore of the moon-lit sea." 'Tis the gyp-sy code to be fan-cy-free. When I see a road, oh, that's the road for me!

**Flamenco Tempo (in 4)**

A B $\flat$  A B $\flat$

*mp* My Ma-la-gue-na, your eyes shamed the pur-ple Long have I trav-eled, my love, since the night we sky; \_\_\_\_\_ You were as far as I dreamed you would be. \_\_\_\_\_ met, \_\_\_\_\_ Seek-ing in wan-d'ring a-way to for-get. \_\_\_\_\_

B $\flat$  E7-5

I loved and left you, for I nev-er could de-ny The gyp-sy But it's no mat-ter by what path I may de-part, I can't es-

To Coda A B $\flat$

strain in me. cape from my

A B $\flat$  A

Light-ly as a song, go-ing where I please, Jour-ney-ing a-long with ev-ry va-grant breeze; Up a

B $\flat$  A

hill, down a stream I fol-low in a dream. \_\_\_\_\_ D. S. al  $\diamond$  Coda

$\diamond$  Coda A B $\flat$  A

heart. Broadly Fast Dm Gm Dm Gm Dm

# Slaughter On Tenth Avenue

RICHARD RODGERS

Grave



Bb7

Allegretto (*Strip tease dance*)

G7

Bb7



G7

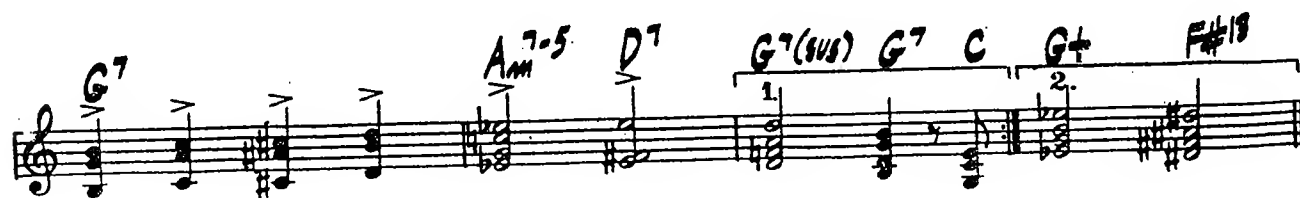
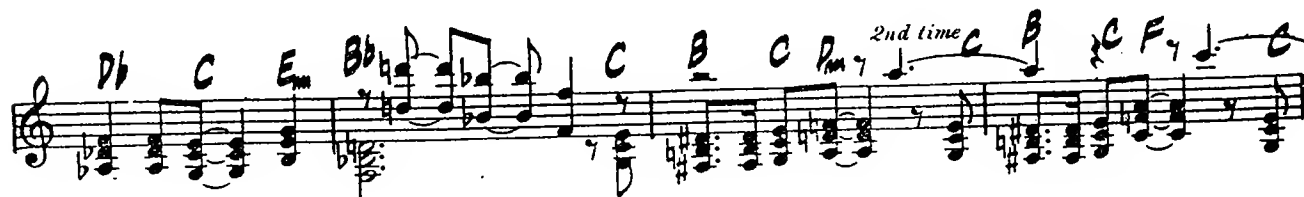
C7



*Junior dances with Vera's dead body.*

Andante doloroso





# RHAPSODY IN BLUE

Adapted for the Studio and Home

GEORGE GERSHWIN

Paraphrased and arranged by HENRY LEVINE.

Moderately slow, with expression

mp

F

G7

C7+

F

F7

Bb

D7

Gm7

Bbm

F

Dm7

G7

259

The first staff of music is written in treble clef with a key signature of one flat (B-flat). The melody begins with a quarter note G4, followed by a quarter note F4 with a mordent. A slur covers the next two notes, G4 and A4, with a '3' below the first note. This is followed by a quarter note B-flat4, a quarter note A4, and a quarter note G4. A slur covers the next three notes, F4, E4, and D4, with a '3' below the first note. The melody continues with a quarter note C4, a quarter note B-flat4, a quarter note A4, and a quarter note G4. A slur covers the next three notes, F4, E4, and D4, with a '3' below the first note. The staff ends with a quarter note C4, a quarter note B-flat4, a quarter note A4, and a quarter note G4. There are various ornaments and fingerings indicated throughout the staff.

Handwritten musical score for the first system of "The Rose Tree". The music is written on a single staff in G major (one sharp). The tempo and dynamics are marked *ff allargando*. The score includes several chords: *Gm7*, *Bbm*, *F*, and *Dm7*. There are also handwritten annotations: "3 5" above the first chord, "2 4" above the second, "3 5" above the third, and "1 2 3" above the fourth. The melody features a triplet of eighth notes in the first measure and a triplet of eighth notes in the fourth measure.

[illegible]

# OLD MAN TIME

Words and Music by  
CLIFF FRIEND  
and JACK REYNOLDS

Moderately bright

1. Old Man Time, \_\_\_\_\_ he's so mean, \_\_\_\_\_ Mean - est  
2. (Old Man) Time, \_\_\_\_\_ the bug - a - boo, \_\_\_\_\_ Ev - 'ry

man \_\_\_\_\_ you ev - er seen. \_\_\_\_\_ He gives you  
year \_\_\_\_\_ he chang - es you. \_\_\_\_\_ He bends your

youth then he steals it a - way, \_\_\_\_\_ He takes your  
back, dims your eyes, you see less, \_\_\_\_\_ You quake and

nice pret - ty hair, turns it grey, \_\_\_\_\_ makes you  
shake, when he's through you're a mess. \_\_\_\_\_ there's one

rich, makes you poor, \_\_\_\_\_ He's a dog that's for sure. \_\_\_\_\_ All your  
thing he can't change, \_\_\_\_\_ love that's true stays the same, \_\_\_\_\_ It lives

dreams and your schemes ain't worth a dime, \_\_\_\_\_ So have a  
on, on and on, \_\_\_\_\_ in an - y clime, \_\_\_\_\_ So you don't

good time ev - 'ry to day, \_\_\_\_\_ 'cause you'll nev - er get a -  
ev - er have \_\_\_\_\_ to fret. \_\_\_\_\_ fall in love and you'll for -

way get, From That old man, Old Man  
Old Man

1. C Time. \_\_\_\_\_ 2. Old Man Time. \_\_\_\_\_

Chords: G+, C, Cmaj7, C6, C#dim, Dm7, G7, -Dm7, G7, C, Cmaj7, C6, Ebdim, Dm, G7, Dm7, G+7, C, C#dim, G7, Dm7, G7, G+, C, C+7, F6, F#dim, C, A7, A7-5, D9, G9.



# Angel Eyes

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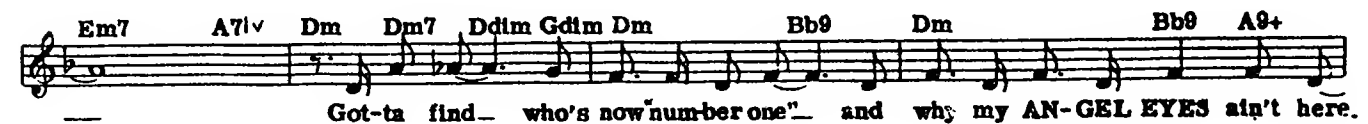
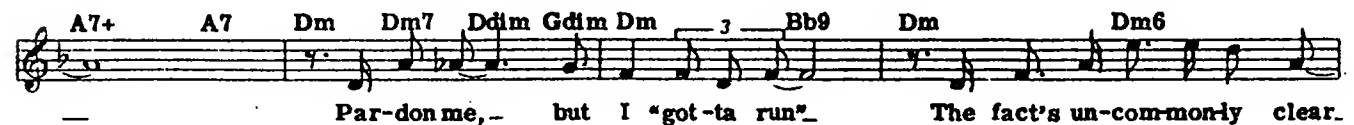
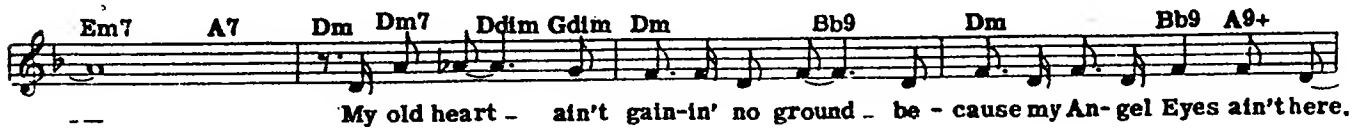
Lyric by  
EARL BRENT

As sung by Matt Dennis in the picture, "JENNIFER",  
starring Ida Lupino and Howard Duff.

Music by  
MATT DENNIS

Slowly, with a beat

## CHORUS



# YOU MAKE ME FEEL SO YOUNG

Lyric by MACK GORDON  
Music by JOSEF MYROW

**CHORUS**  
(with a lilt)

**YOU MAKE ME FEEL SO YOUNG, -**      **You make me feel so**

**spring has sprung,      And ev-'ry time I see you grin, - I'm such -**

**- a hap - py - in - di - vid - u - al.      The mo - ment that you break, -**

**- I wan - na go play hide and seek, -**

**I wan - na go , and bounce the moon, - just like - a toy - ba - loon, -**

**- You and I      are just like a cou - ple of tots, -**

**- Run - ning a - cross a mead - ow, -      pick -**

**Chords:** Bb, Fdim, Cm7, F7, Bb, Fdim, Fm7, F7, Bb, Bb7, Bb7+5, Ebmaj.7, Cm7, Dm7, Gm7, C7, F7, Gm7, F7, Bb, Fdim, Cm7, F7, Bb, Fdim, Fm7, F7, Bb, Bb7, Bb7+5, Ebmaj.7, Cm7, Dm7, Gm7, C7, F7, Bb7, Bbdim, Bb7, Fdim, Bb7, Bbdim, Fm7, Bb7, Ebdim, Gm7, Bbdim, Eb, Cm

G7 Cm C7 F7 Cm7 F7 Cb Bb Fdim Cm7

ing up lots of for - get - me - nots. YOU MAKE ME FEEL SO YOUNG.

F7 Bb Fdim Fm7 F7

You make me feel there are songs to be sung.

Bb Bb7+5 Ebmaj.7 Ebm6 Bb Dm6 Fdim

bells to be rung, And a won - der - ful fling to be flung.

Cm7 F7 Bb Dm6 Fdim Cm7 F7

And e - ven when I'm old and gray, I'm gon - na feel the way I

D7+5 D7 G7-9 Cm G7 Cm

do to day, 'Cause YOU MAKE ME

C7 F7 1. Bb Gm7 Cm7 F7 F7+5

FEEL SO YOUNG.

2. Bb Gm7 Cm7 F7 F7+5 Bb Gm7 Cm7

YOUNG.

F7 F7+5 Bb Bb6

YOUNG.

# YOU STEPPED OUT OF A DREAM

Chorus, *Slow (with expression)*

You \_\_\_\_\_ Stepped Out Of A Dream, \_\_\_\_\_ You are too won - der-ful \_\_\_\_\_

\_\_\_\_\_ to be what you seem! \_\_\_\_\_ Could there be eyes like yours, \_\_\_\_\_ Could there be

lips like yours, \_\_\_\_\_ Could there be smiles like yours \_\_\_\_\_ hon-est and cru -

- ly? \_\_\_\_\_ You \_\_\_\_\_ stepped out of a cloud, \_\_\_\_\_ I want to

take you a - way, \_\_\_\_\_ a - way from the crowd - \_\_\_\_\_ And have you

all to my - self. \_\_\_\_\_ a - lone and a - part \_\_\_\_\_ out of a dream. \_\_\_\_\_

safe in my heart. \_\_\_\_\_

heart. \_\_\_\_\_

1. Cmaj7 C6 Cmaj7 C6 Dbmaj7 Db6 Dbmaj7 Db6 Bbm6 Cm

G Eb7 Ab Abmaj7 Ab6 Ab Gm7 C7

F D7 Ab7

G-9 Cmaj7 C6 Cmaj7 C6 Dbmaj7 Db6 Dbmaj7 Db6

Bbm6 Cm G Eb7 Gb7 F#9

Fm6 Cmaj7 C F6

G6 G7+ 1. Cmaj7 C6 Dm7 G7 C F#dim Dm7 G7

2. Cmaj7 C6 G-9 G7 C

# TODAY

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Words and Music by  
RANDY SPARKS

Moderately slow

**Chorus**

To - day while the blos - soms still cling to the vine, I'll taste your straw -  
ber - ries, I'll drink your sweet wine. A mil - lion to - mor - rows shall  
all pass a - way, Ere I for - get all the  
joy that is mine, To - day.

1. 2. (To Verse)  
3. (Final ending)

day

**Verse**

(1) I'll be a dan - dy and I'll be a lov - er, You'll  
(2) can't be con - tent - ed with yes - ter - day's glo - ry, I  
know who I am by the song that I sing. I'll  
can't live on prom - is - es win - ter to spring. To -  
feast at your ta - ble, I'll sleep in your clo - ver, Who  
day is my mo - ment and now is my sto - ry, I'll  
cares what the mor - row shall bring. To  
laugh, and I'll cry, and I'll sing.

As sung by JUDY GARLAND in the Motion Picture "A STAR IS BORN"

# The Man That Got Away

**F6** *Slowly but insistently*

The night is bit - ter, The stars have lost their glit - ter, The

**Gm7** **E♭** **C7** **B♭9** **Fm7** **C7** **F** **Gm** **F**

winds grow cold - er And sud - den - ly you're old - er. And all be - cause of the

**Gm** **Am** **A7+** **D7** **D7♭9** **D7** **Gm7**

{ man that got a - way, \_\_\_\_\_ No more { his eag - er call: \_\_\_\_\_  
gal her

**C7** **F9** **A dim** **Gm7**

\_\_\_\_\_ The writ - ings on the wall, \_\_\_\_\_ The dreams you dream'd have all \_\_\_\_\_

**C7** **F** **C7** **F6**

Gone a - stray. \_\_\_\_\_ The { man that won you Has  
gal

**Gm7** **E♭** **C7**

run off and un - done you. That great be - gin - ning Has

**B♭9** **Fm7** **C7** **F** **Gm** **F** **Gm** **Am** **B♭**

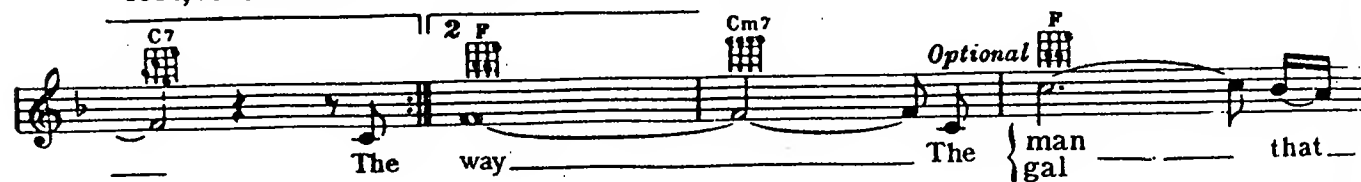
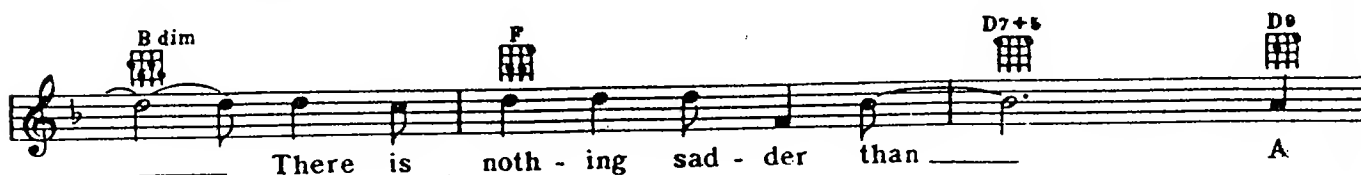
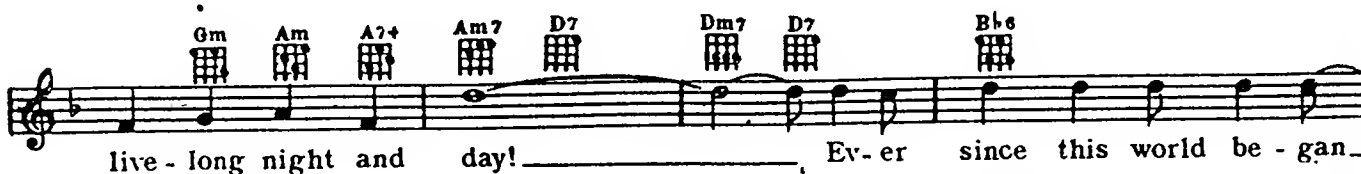
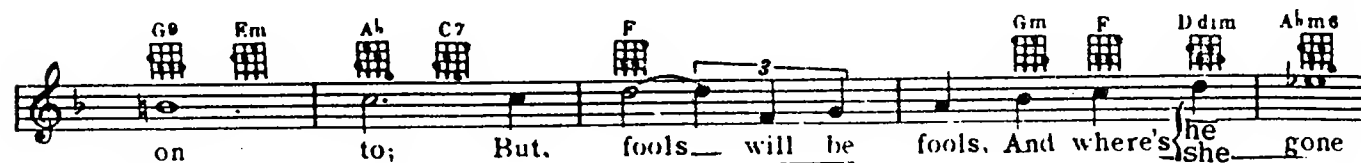
seen the fi - nal in - ning. Don't know what hap - pened, It's all a cra - zy

**Am7** **D7** **Dm7** **D7** **Gm7** **C9** **Caug**

game! \_\_\_\_\_ No more that all - time thrill, \_\_\_\_\_ For

**F** **D7+9** **A d.m** **Gm7** **B♭m6**

you've been through the mill, And nev - er a new love will Be the



(I'm Afraid)

## THE MASQUERADE IS OVER

Words by  
HERB MAGIDSONMusic by  
ALLIE WRUBEL

Refrain

Your eyes don't shine— like they used to shine, And the thrill is  
gone— when your lips meet mine. I'm a - fraid— the Mas-que-  
rade is o - ver And so is love And  
love. — Your words don't mean — what they  
used to mean. They were once in - spired, — now they're just rou-  
tine I'm a - fraid — the Mas - que - rade is o - ver  
And so is love And so is love. — I  
guess I'll have to play Pag - liac-ci, and get my-self a clown's dis - guise And

The musical score is written for piano and voice. It features a key signature of two flats (Bb and Eb) and a 4/4 time signature. The piano part consists of chords indicated by letter names and symbols (e.g., Eb, G7, Cm, Eb9, Eb7, Ab, C7, F9, F7, Abm, Bb7, Eb, Ebmaj.7, Eb7, Ab6, Ab, Abm6, Eb, Edim, Fm7, Bb7, Eb, G7, Cm, Eb9, Eb7, Ab, C7, F9, F7, Abm, Bb7, Eb, Ebmaj.7, Eb7, Ab6, Ab, Abm6, Eb, Ab, Bb7(b9), Eb, Fm7, Bb7, Ebmaj.7, Eb6, Fm6, Bb7, Ebmaj.7, Eb6). The vocal melody is written on a single staff with a treble clef. The lyrics are written below the notes, with some words hyphenated across lines. The score includes a 'Refrain' section and ends with a final chord of Eb6.



learn to laugh like Pag - liac - ci, with tears — in my eyes. You  
 look the same, — you're a lot the same, but my heart says  
 "No, — no you're not the same." I'm a - fraid — the Mas-que-  
 rade is o - ver — And so is love And so is  
 love. Your love. —

## BOY MEETS HORN

Words by  
IRVING MILLS

Music by  
DUKE ELLINGTON and REX STEWART

You'll hear a sym-pho-ny in blue when-ev-er Boy Meets Horn, — you'll hear a mel-o-dy so new when  
 Boy Meets Horn, — low and oh, so sweet that it seems — It's like the mel-low mu-sic from an - oth - er  
 world of dreams; you'll hear a strange and ten - der tune when-ev-er Roy Meets Horn, — and when the  
 mu-sic in the moon-light greets the morn, you'll see him stand - ing way a - bove the  
 crowd and rock - in on a cloud — when - ev - er Boy Meets Horn. —

## OH, LONESOME ME

By DON GIBSON

CHORUS

Ev - 'ry - bod - y's go - in' out and hav - in' fun \_\_\_\_\_ I'm  
 bad mis - take I'm mak - in' by just hang - in' 'round \_\_\_\_\_ I

just a fool for stay - in' home and hav - in' none \_\_\_\_\_ I  
 know that I should have some fun and paint the town \_\_\_\_\_ A

can't get o - ver how she set me free \_\_\_\_\_  
 love - sick fool that's blind and just can't see \_\_\_\_\_

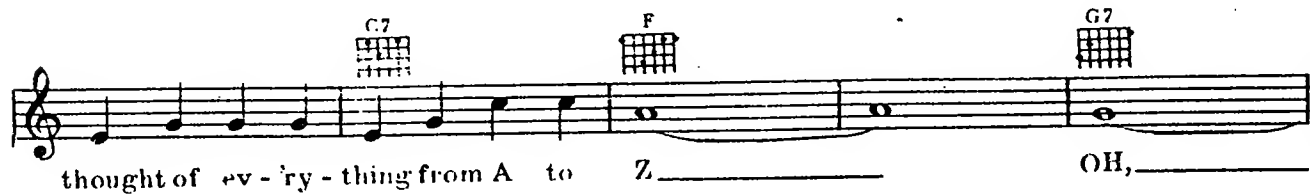
OH, \_\_\_\_\_ LONE-SOME ME. \_\_\_\_\_ A  
 OH, \_\_\_\_\_ LONE-SOME ME. \_\_\_\_\_

I'll bet she's not like me, she's out and fan - cy free

Flirt - ing with the boys with all her charms \_\_\_\_\_ But I still love her

and, broth - er, don't you know I'd wel - come her right back here in my

so



ARTHUR HAMMERSTEIN & DUDLEY WILKINSON

**Because Of You**

Be - cause of you there's a song in my heart. Be - cause of you my ro -  
dance had its start. Be - cause of you the sun will shine, The moon and stars will say you're  
mine For - ev - er and nev - er to part. I on - ly live for your love and your  
kiss, It's par - a - dise to be near you like this, Be - cause of  
you my life is now worth - while; And I can smile be - cause of you.

# It's So Peaceful In The Country

Chorus

IT'S SO PEACE-FUL IN THE COUNTRY It's so

sim-ple and qui - et, you real-ly ought to try it (Girl) You walk a - bout and (Boy) In rain or shine you're

talk a bout the pleas-ant things in life. It's so rest - ful in the

feel-ing fine and life is sweet and slow.

coun-try, It's the right kind of di - et, you real-ly ought to try it (Girl) You (Boy) You

read a book or try to cook like an-y good man's wife. lie and dream be - side a stream while dais-ies nod "Hel - lo."

Ci - ty liv-ing is a pret-ty liv-ing, it's so full of un-ex-pect-ed

thrills; But there's too much stone, too much tel-e - phone, There's too much of ev-ry-thing but

Chords: Gm7, C-9, Fmaj7, Abdim, Gm7, Gbdim, Gm7, Edim, F7, Ddim, Dbdim, Fmaj7, Cbdim, Gm7, F6, Gm7, Cb9, Fmaj7, Abdim, Gm7, Gbdim, Gm7, Edim, F7, Ddim, Dbdim, F6, Cbdim, C7, F, A7, G7, A7, G7, A7, G7, A7, Dm, Dm7, Bb6, A7+, A7, Dm

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Gm C-9 Gm7  
 trees and hills. IT'S SO PEACE-FUL IN THE COUN-TRY. It's so  
 Fmaj7 Abdim Gm7 Gbdim Bb Bb add E  
 sim-ple and qui-et, some day you're bound to try it, The on-ly place to be, the  
 Cm D7 Gm7 C9 1.Edim F 2.Edim F  
 place for you and me, where it's peace-ful in the coun-try. IT'S SO COUN-TRY.

**Yakety Axe** (Also known as Yakety Sax)

RANDY RANDOLPH & JAMES RICH

C  
 G7 C C7 F  
 G7 C  
 G7  
 C C7 F  
 To next strain Fine G7 C 3 G7 C  
 F C7 F 3 3 3 F7 Bb9 3 3 F C7 F  
 D. S. al Fine

# I Wish I Were In Love Again

Refrain *G* *p-mf* *A#dim* *G*

1. The sleep-less nights, The dai-ly fights, The quick to-bog-gan when you  
 2. (The) fur-tive sigh, The black-ened eye, The words "I'll love you till the

*A#dim* *G* *A#dim*

reach the heights; I miss the kiss-es and I miss the bites, I  
 day I die," The self-de-cep-tion that be-lieves the lie, I

*D7* *C#dim* *D7 D7(sus.4)* *3* *A#dim*

wish I were in love a-gain! — The brok-en dates, The end-less ets, The  
 wish I were in love a-gain! — When love con-geals It soon re-veals The

*G* *A#dim* *G*

love-ly lov-ing and the hate-ful hates, The con-ver-sa-tion with the  
 faint a-rom-a of per-form-ing seals, The dou-ble cross-ing of a

*A#dim* *D7* *G7*

fly-ing plates, I wish I were in love a-gain!  
 pair of heels I wish I were in love a-gain!

*C* *Cm* *G* *E+* *A7* *D7* *G* *G7*

No— more pain, No— more strain,  
 No— more care, No— de-spairs.

*C* *Cm* *G* *E+* *A7*

Now— I'm sane, but— I would rath-er be  
 I'm— all there now,— But I'd rath-er be

*D7* *p* *G* *A#dim*

ga-ga! — The pulled out fur of cat and cur, The  
 punch-drunk! — Be-lieve me sir, I much pre-fer The



fine mis - mat - ing of a him and her, I've learned my les - son, but I  
 clas - sic bat - tle of a him and her, I don't like qui - et and I

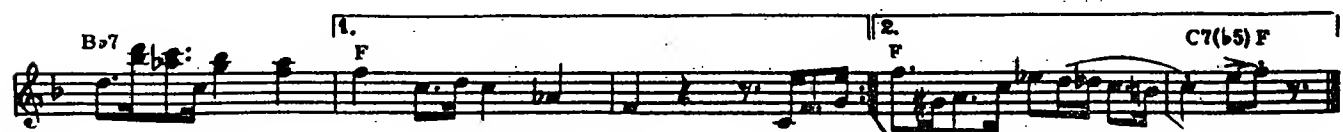
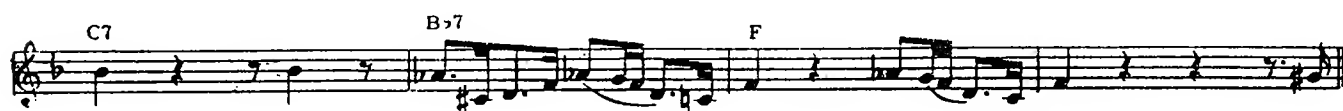


wish I were in love a gain! The  
 wish I were in love a - gain!

## THE ORIGINAL BOOGIE WOOGIE

By  
CLARENCE "Pine Top" SMITH

Boogie Tempo



## COLONEL BOGEY

By KENNETH J. ALFORD  
(F. J. RICKETTS)

March tempo

The musical score for "Colonel Bogey" is written for a piano and an upper melodic instrument. The score is in 4/4 time and consists of 16 measures. The upper part is written in treble clef with a key signature of one sharp (F#). The piano part is written in grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, beams, and slurs. Chord symbols are placed above the notes: C, Cdim., Gdim., G7, G, D7, F6, and Am. The tempo is marked "March tempo". The score ends with a "Fine" marking. The piano part includes a forte (ff) dynamic marking in the 10th measure.

Upper

C

Cdim.

Gdim.

G7

1.

C

Cdim.

2.

G

D7

G

C

F6

G7

C

Fine

Am

ff

F7

Am



Piano accompaniment for the first system. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a bass line with eighth and sixteenth notes. Chords Dm and Am are indicated above the right hand staff. The system concludes with a double bar line and a repeat sign.

# BUNNY HOP, THE

Vocal melody for "Bunny Hop, The". The lyrics are written below the staff, and chords are indicated above the notes. The melody is in a 4/4 time signature.

Put your right foot for- ward      Put your left foot out

Do THE BUN- NY HOP      Hop! Hop! Hop!      Dance this new cre- a- tion.

It's the new sen- sa- tion      Do the BUN- NY HOP

Hop! Hop! Hop!      Let's all join in the fun      fa- ther, moth- er, son

Do THE BUN- NY HOP      Hop! Hop! Hop!

## CLASSICAL GAS

By  
MASON WILLIAMS

*Rubato*

*mf*

*a tempo*

*For Coda*

The musical score for "Classical Gas" by Mason Williams is presented in a standard piano and guitar format. It consists of eight systems of music. The first system begins with a *Rubato* tempo marking and a mezzo-forte (*mf*) dynamic. The music is written in a key with one flat (F major or D minor) and a 4/4 time signature. The score includes various chords, some of which are accompanied by guitar diagrams showing fingerings. The tempo changes to *a tempo* in the second system. The piece features first and second endings, with the first ending leading back to an earlier section. A section marked *For Coda* appears in the fourth system. The score concludes with a Coda symbol. The guitar part is indicated by letter names and diagrams, while the piano part is written in standard musical notation.

*a tempo*

D.S. al Coda  
(taking 2nd time bar)

# OLD CAPE COD

Refrain \* Eb

If you're fond of sand dunes and salt-y air, - Quaint lit-tle vil-lag-es here and there; -

Eb Bbm7 Eb9 Ab Db9  
 You're sure to fall in love with OLD CAPE COD.

Eb C7 F7 Bb7 Fm7 B9 Bb7  
 If you like the taste of a lob-ster stew, - Served by a win-dow with an o-cean view: -

Eb C7 F7 Bb7 Eb Bbm7 Eb7-9  
 You're sure to fall in love with OLD CAPE COD.

Ab Bb7 Eb Edim Fm7 Bb7-9 Ebmaj7 Eb7  
 Wind-ing roads that seem to beck-on you, Miles of green be-neath the skies of blue;

Ab Adim Eb Bbm C7 Fm7 F7 Bb7 Bb7+5  
 Church bells chim-ing on a Sun-day morn', Re-mind you of the town where you were born.

Eb Bbm7 Eb9 Ab  
 If you spend an eve-ning, you'll want to stay, - Watch-ing the moon-light on

Db9 Eb C7 F7 Bb7 (opt.)  
 Cape Cod Bay; - You're sure to fall in love with OLD CAPE

1. Eb Cm7 Fm7 B9 Bb7 2. Eb Fm7 Eb Eb6  
 COD. COD.

## I'M A DREAMER, AREN'T WE ALL

*Moderate*

Chords: C, B7, Bb7, A7, Dm7, Fm6, C, Am, D7, Fm, G7, C, E7, Bb7, A7, Dm7, Fm6, C, E7, Am, D7, G7, C.

I'm a dream-er, Aren't We All? Just a  
 dream-er, Aren't We All? In my dreams each  
 night, it seems My sweet-heart comes to call,  
 He's so charm-ing, Strong and tall, It's a-  
 larm-ing, How I fall. He's i-deal But  
 then he is- n't real, And I'm a fool! But Aren't We All?

"Silk Stockings"

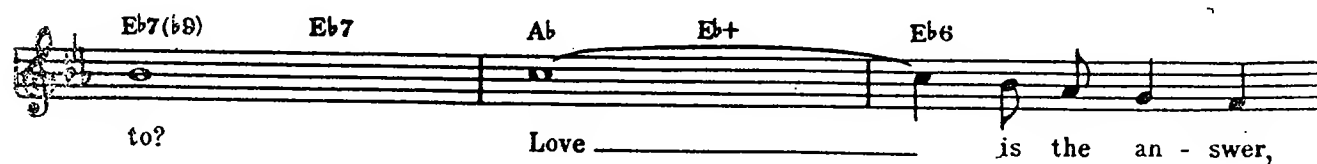
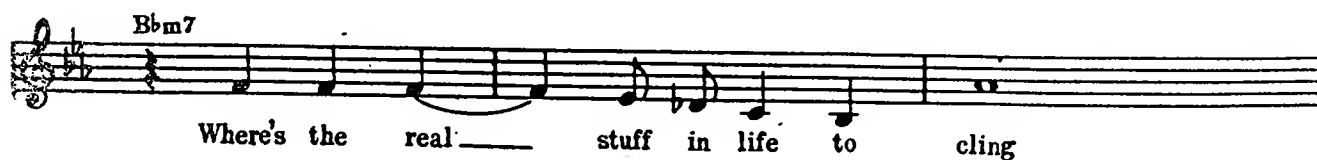
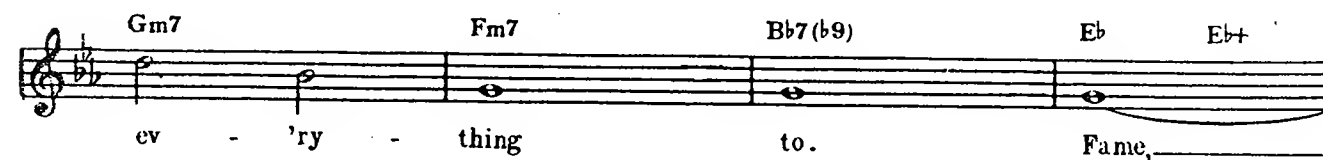
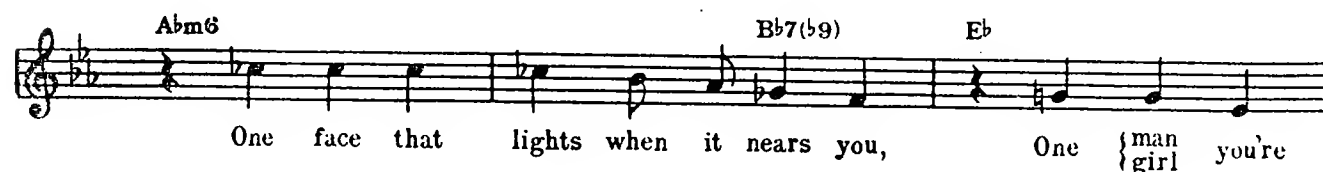
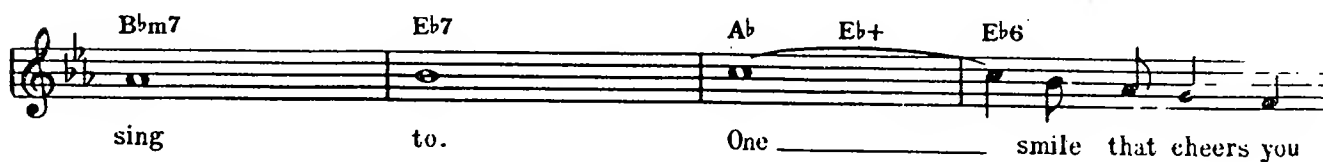
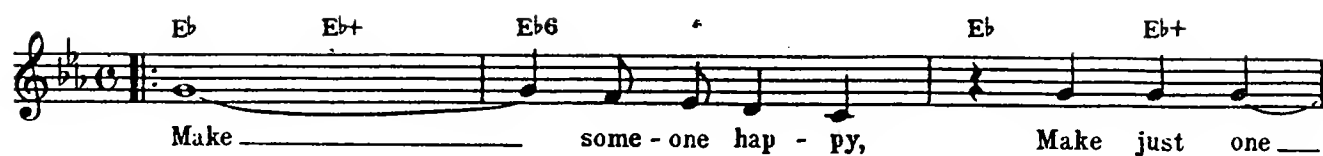
## All Of You

COLE PORTER

Chords: A+, E+, A+m, A+, Eb, A+m, Eb, Ebdim, B-9, E+, B-m7, C7, C7b9, C7+, Fm, Bb7, A+, Eb, A+m, A+, Eb, C7, Em, A+, Ebdim, G7+, G7, Bbm6, C7, Fm, C7, Fm, Bb7, 1. E+, Bbdim Bb7, 2. E+.

I love the looks of you, the  
 lure of you, The sweet of you, the  
 pure of you, The eyes, the arm, the  
 mouth of you, The East, West, North and the  
 South of you. I'd love to gain com-  
 plete con-trol of you, And han-dle  
 e-ven the heart and soul of you. So  
 love, at least, a small per-cent of me, do,  
 For I love all of  
 You. I love the You.

# Make Someone Happy



Abm6 Bb7(b9) Eb EbG

Some - one to love is the an - swer. Once you've

Ebmaj7 Cm7 Gm7 C9

found him, her, Build your world a - round him, her,

Fm7 Bb7 Eb

Make \_\_\_\_\_ some-one hap - py, Make just one \_\_\_\_\_

Gm7 C7(b9) Fm7 Bb7(b5)(alt.) Fm7 Bb7

\_\_\_\_\_ some-one hap - py And you \_\_\_\_\_ will be hap - py

1. Eb Ebmaj7 Gm7 Fm7 Bb7 2. Eb

too. too. \_\_\_\_\_

## YOU'VE GOT ME CRYING AGAIN

Moderato

C Cdim G7 Dm7

You've got me cry- ing a- gain, You've got me sigh- ing a-

C6 Gdim G7 G+

gain, That is this love all a- bout? I'm in, I'm

C Cdim G7

out. Your kiss- es right from the start

Dm7 Am D7

Came from your lips, not your heart. You me'e me hap- py and






C Gdim Dm7 G7 G+ C

then Some- bod- y new looks good to you.






D7 C Dm7 G7 C

You've got me cry- ing a- gain, Just cry- ing for you.






# Wait Till You See Her

Rerain     






Wait till you see her, see how she looks, Wait till you







hear her laugh. Paint - ers of paint - ings,






writ - ers of books, Nev - er could tell the half.







Wait till you feel the warmth of her glance.





Pen - sive and sweet and wise. All of it love - ly,

All of it thrill - ing; I'll nev - er be will - ing to free

her, When you see her, You won't be -

lieve your eyes. eyes.



# MARIANNE

285

Moderato



1. Mar - i - anne, oh, Mar - i - anne, Oh, won't you mar-ry me? We can have a
2. When she walks a - long the shore— Peo-ple pause to greet. White birds fly a -
3. When we mar-ry we will have A time you nev-er saw. I will be so



bam-boo hut And bran-dy in the tea. Leave your fat old ma - ma home, She  
round her; Lit-tle fish come to her feet In her heart is love, But- i'm the  
hap- py, I will kiss my mother-in - law. *(Phooey!)* Chil-dren by the doz - en In and



nev - er will say yes. If ma-ma don't know now, She can guess My, my yes.  
on - ly mor-tal man Who's al-lowed to kiss my Mar - i - anne. *(Don't rush me.)*  
out the bam-boo hut, One for ev-ry palm tree And co-ky - nut. *(Hurry up now. Spoken)*



All day, all night, Mar - i - anne, \_\_\_\_\_ Down by the



sea - side sift - in' sand. \_\_\_\_\_ Ev - en lit - tle chil - dren love



Mar - i - anne, \_\_\_\_\_ Down by the sea - side sift - in' sand. \_\_\_\_\_

Theme Song  
From Westinghouse "Studio One" Summer Theatre Production of  
**SONG FOR A SUMMER NIGHT**

Theme (A)

Slowly

Musical score for Theme (A) in B-flat major, 4/4 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The tempo marking "Slowly" is placed above the first staff. The melody is written in eighth and quarter notes. Chord symbols C9 and F are placed above the first and fourth measures respectively. The second staff continues the melody with a C9 chord above the first measure and an F chord above the last measure. The third staff begins with a double bar line and a repeat sign, followed by the word "Fine" above the first measure. The melody continues with F7 and Bb chords above the second and fourth measures respectively. The fourth staff continues the melody with Bbm and C7 chords above the first and third measures respectively, and ends with the instruction "D. C. al Fine" above the final measure.

Theme (B)

Musical score for Theme (B) in B-flat major, 4/4 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody is written in eighth and quarter notes. Chord symbols C9 and F are placed above the first and fourth measures respectively. The second staff continues the melody with a C9 chord above the first measure, an F chord above the fourth measure, and the word "Fine" above the sixth measure. The third staff begins with a double bar line and a repeat sign, followed by the word "Fine" above the first measure. The melody continues with F7 and Bb chords above the second and fourth measures respectively. The fourth staff continues the melody with Bbm and C7 chords above the first and third measures respectively, and ends with the instruction "D. C. al Fine" above the final measure.

# THE HUCKLE BUCK

287

## Slow Blues

C G7 C F G7

Here's \_\_\_\_\_ a dance you should know When \_\_\_\_\_ the lights are

C G7 C

down low. Grab \_\_\_\_\_ your ba - by, then go.

C

Do The Huck-le Buck, Do The Huck-le Buck, If you don't know how to do it,

C7 F7

Boy, you're out of luck! Push your part-ner out Then you hunch your back.

C G7 F7

Start a lit-tle move-ment in your sac-ro - il - i - ac. Wig - gle like a snake

F7 C

Wad-dle like a duck That's the way you do it when you do The Huck-le Buck.

## BE MY LOVE

Moderato

Cm Am E7

Be my love, for no one else can end this yearning,  
and with your kis-ses set me burn-ing,

Am F#7-5 E7 G#m Am

this need that you and I a lone cre- ate. Just fill my arms —  
one kiss is all I need to seal my fate, and, hand in hand,

1. G#m 2. Am 3. E7 4. Am

the way you've filled my dreams, — the dreams that you in- spire — with ev-'ry  
we'll find love's

1. Am 2. Am 3. Am 4. Am

sweet de- sire. — prom-ised land, there'll be no one but you, for

L7 D#6 F7 Am7 G7 C

me, e- tern- al- ly, if you will be my love.

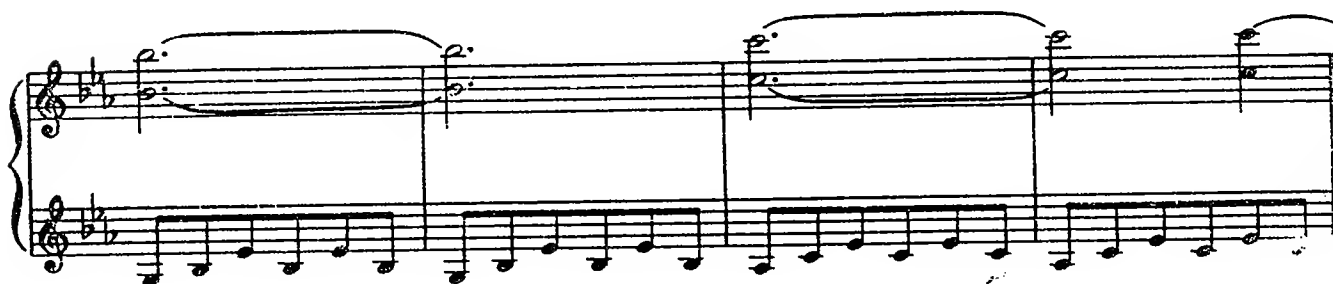
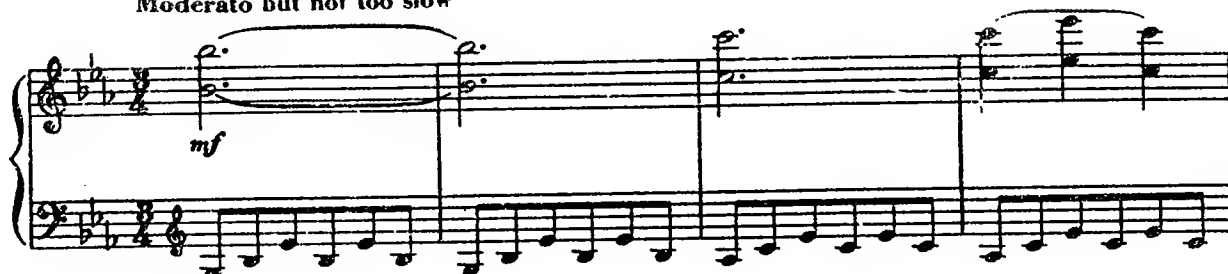
From The Paramount Picture "THE STERILE CUCKOO"

# COME SATURDAY MORNING

## "SANDPIPERS"

Words by  
DORY PREVINMusic by  
FRED KARLIN

Moderato but not too slow



Chord diagrams: Eb, Bb9sus, Eb, Ab, Ab6, Eb

Come Sat - ur - day morn - ing I'm  
Come Sat - ur - day morn - ing I'm

The vocal melody is on a single staff. The piano accompaniment is on two staves. The piano part includes a mezzo-piano (mp) dynamic marking.

Chord diagrams: B9sus, Eb, D#6, Db-5, D#, Ab

go - ing a - way with my friend; We'll  
go - ing a - way with my friend; We'll

The vocal melody continues on a single staff. The piano accompaniment continues on two staves, with a piano (p) dynamic marking.






Sat - ur - day spend till the end of the day.  
 Sat - ur - day laugh more than half of the day.






Just I and my friend.  
 Just I and my friend.











We'll trav - el for miles in our Sat - ur - day smiles,  
 dressed up in our rings and our Sat - ur - day things,





and then we'll move on.

Ab Gm Cm Fm7 Fm9

But we will re - mem - ber long af - ter

Bb9 Bb7 Eb Bb7sus Eb Ab A+6

Sat - ur-day's gone. Come Sat - ur - day Morn ing.

1. Eb Eb7sus Eb Ab A+6

Come Sat - ur - day Morn - ing.

2. Eb Bb7sus Eb Ab A+6 Repeat and fade

Come Sat - ur - day Morn - ing.

# I'D RATHER LOVE YOU

"CHARLEY PRIDE"

291

Words and Music by  
JOHNNY DUNCAN

Slowly

mf

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Slowly' and the dynamic is 'mf'.

C F C

If to - night — should be our last night to - geth-er — I'm not

mp

The first system of the song features a vocal melody line with lyrics and a piano accompaniment. Chord diagrams for C, F, and C are shown above the vocal line. The piano part has a dynamic marking of 'mp'.

F G7

sor-ry that we fell in love — at all. — If to -

The second system continues the vocal melody and piano accompaniment. Chord diagrams for F and G7 are shown above the vocal line.

C F C F

mor-row's sun should find — me hurt - in' for — you I know that the

The third system concludes the song. Chord diagrams for C, F, C, and F are shown above the vocal line.

price for lov - in' you — would still — be small. — For I'd

nev-er know the thrill of your sweet — lips — And the

chills I get just know-in' — that — you're mine, —

'Cause I'd spend my life not know - in' what real



love \_\_\_\_\_ is. Oh no, though I'd be hurt-in' \_\_\_\_\_

I'm still \_\_\_\_\_ cer - tain \_\_\_\_\_ That I'd

rath - er love and lose \_\_\_\_\_ you than nev - er know your love \_\_\_\_\_ at

1. C all, \_\_\_\_\_ For I'd all, \_\_\_\_\_  
2. C

# RAINY NIGHT IN GEORGIA

## BROOK BENTON




 3  
 Hov-er-ing by my suit-case. try-in' to find a warm place to spend the night.—




 Heav-y rain— fall-in'. seems I hear your voice call-in' "It's all right."




 3 3  
 A Rain-y— Night In Geor-gia, A Rain-y— Night In





 3 3 3 3  
 Geor-gia. it seems like it's— rain-in' all— o-ver the world. It



 3 3 3  
 seems like it's rain-in' all— o-ver the world. Ne-on sign a-flash-in'.



 3  
 Tax-i-cabs and bus-es pass-ing thru the night. A




 dis-tant moan-ing of the train seems to play a sad re-frain to the night.




 3  
 A Rain-y— Night In Geor-gia, Such a Rain-y Night In

295

I feel like it's rain-in' all o - ver the worl'd.

thing. I find me a place in a box car — so I take out my gui - tar — to

Gmaj7

pass some time. Late at night it's hard to rest, I

hold your pic - ture to my chest and I'm all right.

But it's A Rain-y — Night In Geor-gia, Ba-by — it's A Rain-y Night In

Geor - gia I feel it's rain-in' all o - ver the world, kind-a

lone-ly night, — you're talk - in' 'bout a

*Repeat and fade*

rain-y, rain-y, rain-y, rain-y, rain-y, rain-y, rain-y, rain-y.

## Venus

## THE SHOCKING BLUE

Words and Music by  
R. van LEEUWEN

Moderately, with a beat.



Em A Em A

1. A god - dess on a moun - tain top — was  
2. (Her) wea - pons were her crys - tal eyes —

mf

Em A Em A Em A

burn - ing like a sil - ver flame. — Sum - mit of beau - ty and love, —  
mak - ing ev - 'ry man mad. — Black as the dark — night she was. —

Em A Em A Em

— and Ve - nus was her name.  
— Got what no - one else had.

Chorus

Am D Am D Em A

She's got it, yeah, ba - by, she's got it.

*f*

Em A C F#m7 (Bbass) B7 Em A

Well, I'm your Ve-nus, I'm your fire\_ at your\_ de - sire\_

Em A C F#m7 (Bbass) B7

Well, I'm your Ve-nus, and I'm your fire\_ at your\_

Em A 1. Em A 2. Em A Em

— de - sire... 2. Her

*mf*

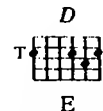
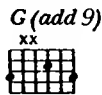
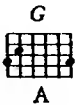
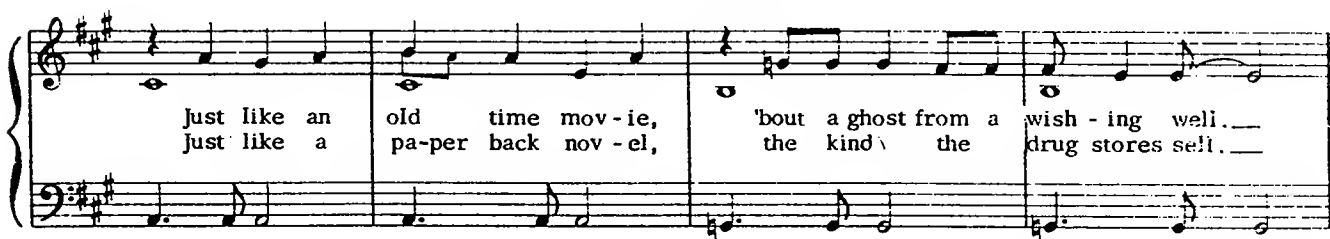
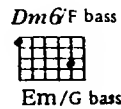
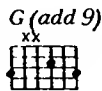
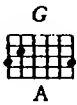
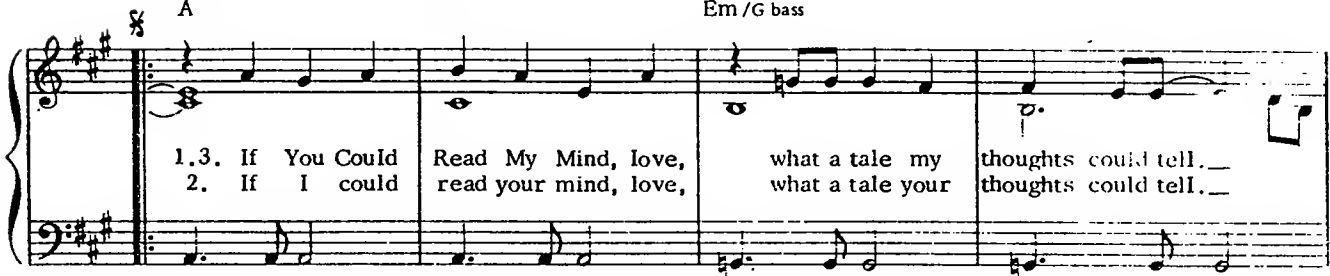
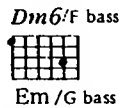
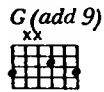
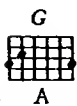
# IF YOU COULD READ MY MIND

Words and Music by  
GORDON LIGHTFOOT

Medium rock tempo

\*Guitar → G  
(Capo up  
2 frets)

Keyboard → A



Last time  
to Coda



\* Play thumb and finger style.  
Medium Latin feeling as in  
a beguine. G. L.

Em F#m C D G C

feet. You But know that ghost is me. And I will nev - er  
me. But he - ros of - ten tali, and you won't read that

(5th on top)  
G/B bass A/C# bass Am7sus B sus D E G A G(add 9)

be set free as long as I'm a ghost that you can't see.  
book a - gain be - cause the end-ing's just too hard to take!

Dm6/F bass Em/G bass G A Dm6/F bass Em/G bass

G G(add 9) C

I'd walk a - way like a mov-ie star who gets

D Em C G C

burned in a three-way script. En-ter num - ber two; A mov-ie queen to

300

(5th on top)  
G/B bass

A/C# bass

Am7sus



B sus

D



E

Em



F#m

play the scene of bring-ing all the good things out of me. But for

C



D

G



A

C



D

now, love, let's be real: I nev-er thought I could

(5th on top)  
G/B bass

A/C# bass

Am7sus



B sus

D



E

feel this way and I've got to say that I just don't get it.

C



D

(5th on top)  
G/B bass

A/C# bass

Am7sus



B sus

I don't know where we went wrong, but the feel-in's gone and I

D



E

G



A

G(add 9)



G



G(add 9)

D. S.  $\frac{3}{4}$   
al Coda

just can't get it back.



Coda

Em F#m C D G C (5th on top) G/B bass A 7#4 bass

feet. But sto-ries al-ways end, and if you read be-tween the lines, you'd

Am7sus B sus D E Em F#m C D G

know that I'm just tryin'to un-der-stand the feel-in's that you lack. I

C D (5th on top) G/B bass A/C# bass Am7sus B sus D E

nev-er thought\_ I could feel this way\_ and I've got to say\_ that I just don't get it.

C D (5th on top) G/B bass A/C# bass Am7sus B sus D E

I don't know where we went wrong,\_ but the feel-in's gone\_ and I just can't get it back!

G A G(add 9) Dm6/F bass Em/G bass G A

*ritard.*

# "JOAN BAEZ"

## THE NIGHT THEY DROVE OLD DIXIE DOWN

Words and Music by  
J. ROBBIE ROBERTSON

Moderately

Vir-gil Caine is my name, and I drove on the Dan - ville train,

'til so much cav-al-ry came, and tore up the tracks a - gain.

In the win-ter of six - ty five, we were hun - gry, just bare-ly a - live.

I took the train to Rich-mond that fell, it was a time I re -

mem-ber, oh, so well. The Night They Drove Old Dix-ie Down.

and all the bells were ring - in', The Night They Drove Old Dix - ie Down.

and all the peo-ple were sing - in'. They went, la, la, la, la, la, la, la, la, la.

la, la, la, la, la, la, la, la, la.

1. 2. 3. Bm


## ADDITIONAL LYRICS


2. Back with my wife in Tennessee  
 And one day she said to me  
 "Virgil, quick, come see:  
 There goes the Robert E. Lee!"  
 Now, I don't mind choppin' wood  
 And I don't care if the money's no good,  
 Just take what you need and leave the rest  
 But they should never have taken  
 The very best.  
 (Repeat Chorus)

3. Like my father before me  
 I'm a workin' man.  
 And like my brother before me  
 I took a rebel stand.  
 Well, he was just eighteen, proud and brave,  
 But a Yankee laid him in his grave.  
 I swear by the blood below my feet,  
 You can't raise a Caine back up  
 When it's in defeat.  
 (Repeat Chorus to ending)

# The Hokey Pokey

Tune Uke  
A D F# B

Verses 1.2.3.4. 




1.2.3.4. You put your 

1. right foot	{
2. left foot	
3. right arm	
4. left arm	

 in, You put your 

right foot	{
left foot	
right arm	
left arm	

 out, You put you



right foot	{
left foot	
right arm	
left arm	

 in, And you shake it all a - bout; You do THE HOK-EY POK-EY, and you

1.2.3.4. 



turn your - self a - round, That's what it's all a - bout. 2.3.4. You do THE

Refrain (To be played after each verse)




HOK EY POK-EY, — You do THE HOK — EY POK-EY, — You do THE

 (To Verse each time) 



HOK — EY POK-EY, — That's what it's all a - bout. 2.to 10. You put your

Verses 5.6.7.

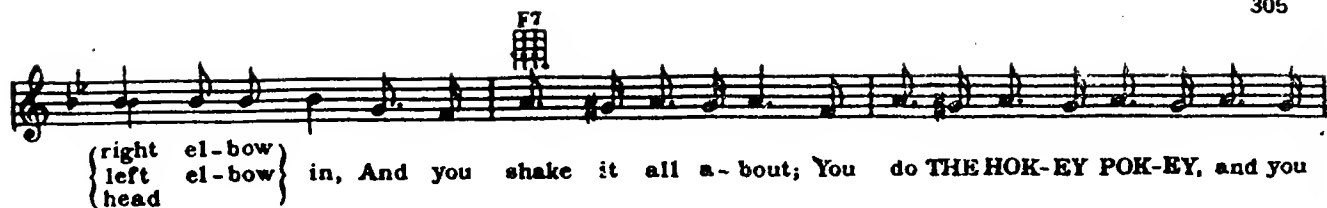


5. right	{
6. left	
7. head	
el - bow	

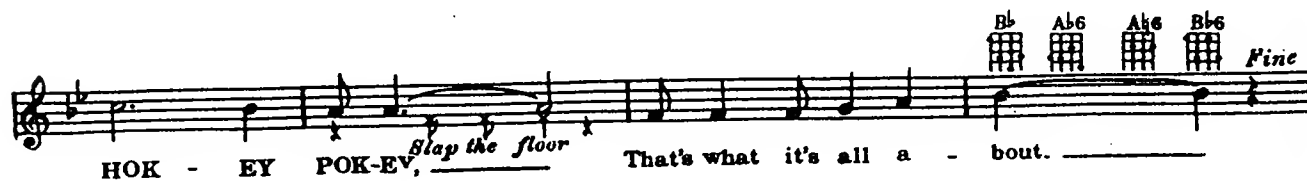
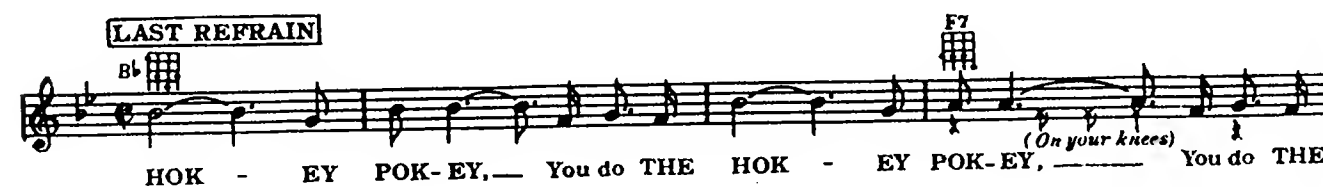
 in, You put your 

right	{
el - bow	
left	
head	

 out, You put your



Verses 8.9.10.



# Neil SOLITARY MAN Diamond

## VERSE

**Moderato**

Mel-in - da was mine till the  
I've had - it to here be-in'

time that I found her hold-ing Jim, - lov-ing him.  
where love's a small word, Part-time thing, - pa-per ring.

Then Sue came a - long, - loved me strong, - that's what I thought.  
I know it's been done, - hav-ing one - girl who'll love me,

Me and Sue. - But that died too. - Weak or strong. -

## CHORUS

Don't know that I will, - but un - til I can find me the girl that will stay  
and won't - play games be - hind me. I'll be what I am; -

a sol-i-ta-ry man, sol-i-ta-ry man.

Sol-i-ta-ry man, mm, - mm, -

2 D. S. al Coda

# The Brotherhood of Man

307

## UNITED WE STAND

F F A

There's no where in the world that I would ra-ther be, Than with  
if the world a-round you falls a-part my love, Then I'll

Dm F Bb

you my love, still be here, And there's no-thing in the world that I would  
And if the go-ing gets too hard a-

D7 Gm C Bb C

ra-ther see, than your smile my love. just you call I'll hear. For U-

F A Dm

-NI-TED WE STAND, Di-vi-ded we fall, And if our backs should ev-er

Bbma7 F Bb C

be a-gainst the wall, we'll be to-geth-er, To-geth-er, you and I.

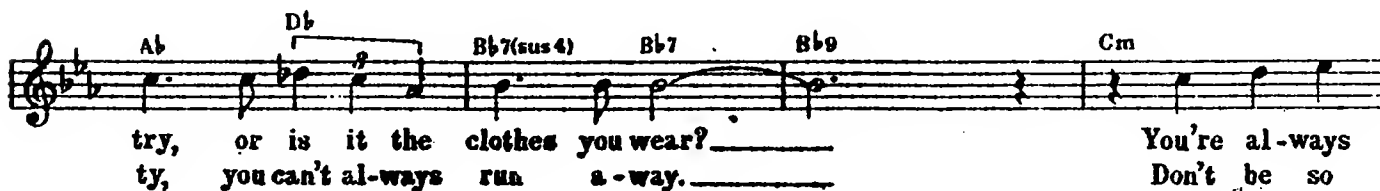
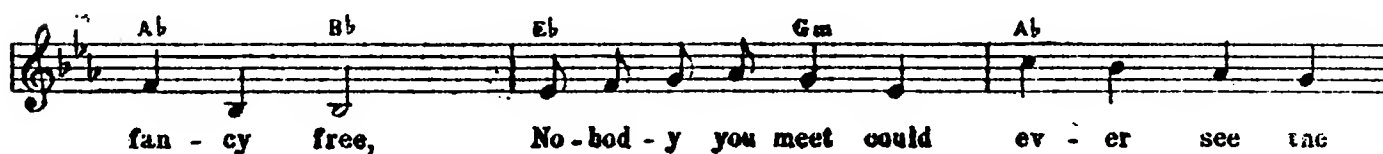
F Bb C Bb C

*1st and on D. § for Fade* *2nd D. § al Fade*

For U - And

# Georgy Girl

## REFRAIN





Gm Ab Eb

win-dow shop - ping but nev - er stop - ping to buy.  
scared of chang - ing and re - ar - rang - ing your - self.

G C F Bb Bb7

So shed those dow-dy feath - ers and fly a lit - tle bit.  
It's time for jump-ing down - from the shelf

Eb Gm Ab Bb Eb Gm Ab Bb

Hey there! - Geor-gygirl, - There's an-oth-er Geor-gy deep in - side.

Eb Gm Ab Bb7 Cm

Bring out all the love you hide and oh, what a change there'd be, \_\_\_\_\_

Gm7 Ebmaj7 Ab Bb7 1. Eb Gm

The world would see A new - Geor-gy girl. \_\_\_\_\_

Ab Bb7 2. Eb Gm Ab Bb7

girl. A new - Geor-gy

# I'LL TAKE CARE OF YOUR CARES

**CHORUS**

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of eight staves of music. The first staff is the chorus, starting with a D7 chord and a C chord. The lyrics are: 'I'll take care of your cares for you'. The second staff continues with a D7 chord and a G7 chord, with lyrics: 'I'll be there with you when you're blue Let me be your'. The third staff has a Dm7, G7, Em, and A7 chord progression, with lyrics: 'one ray of sun - shine May - be you'll re - mem - ber'. The fourth staff has a D7, G7, D7, C, and Am chord progression, with lyrics: 'some - where some - time I won't scold you for your mis -'. The fifth staff has an Am7, C, C7, E7, Dm, F, Dm7, and F chord progression, with lyrics: 'takes I'll just hold you when your heart aches'. The sixth staff has a D, Dm7, Fm, Em7, Am7, and D7 chord progression, with lyrics: 'Keep me in your thoughts Your dreams and your pray'rs And I'll Tak-'. The seventh staff is a double bar line. The eighth staff has two endings: 1. C, Fm, G7 and 2. C, Fm, C. The lyrics for the first ending are 'Care Of Your Cares' and for the second ending are 'Cares'.

I'll take care of your cares for you

I'll be there with you when you're blue Let me be your

one ray of sun - shine May - be you'll re - mem - ber

some - where some - time I won't scold you for your mis -

takes I'll just hold you when your heart aches

Keep me in your thoughts Your dreams and your pray'rs And I'll Tak-

1. Care Of Your Cares

2. Cares

# The Sound of Silence




311





Words and Music by Paul Simon





Moderately



 Hel - lo dark - ness my old


 friend,  I've come to talk with you a - gain,

 Be-cause a vi - sion soft - ly creep - ing,  left its seeds while I was 

 sleep - ing,  And the vi - sion  that was plant - ed in my brain 

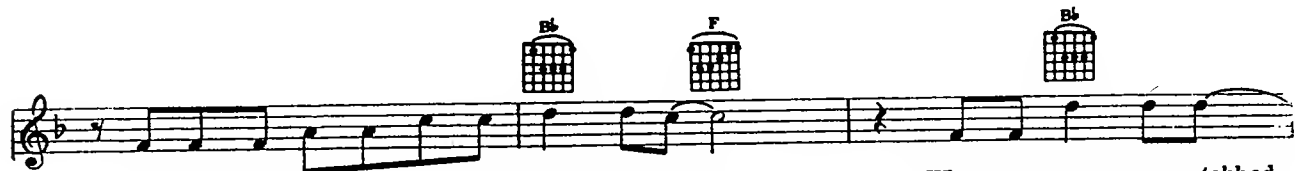
 still re - mains  with - in The Sound  Of Si - lence. 

 2. In rest-less dreams I walked a - lone  nar - row streets of cob - ble -  
3. And in the nak - ed light I saw ten thou-sand peo - ple may - be




stone,  
more.

'neath the ha - lo of a street lamp, —  
Peo - ple talk - ing with - out speak - ing, —

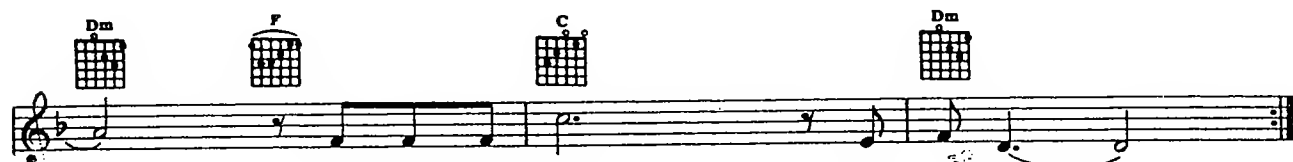


I turned my col - lar to the cold and damp —  
— peo - ple hear - ing with - out lis - ten - ing —

When my eyes were stabbed —  
Peo - ple writ - ing songs —



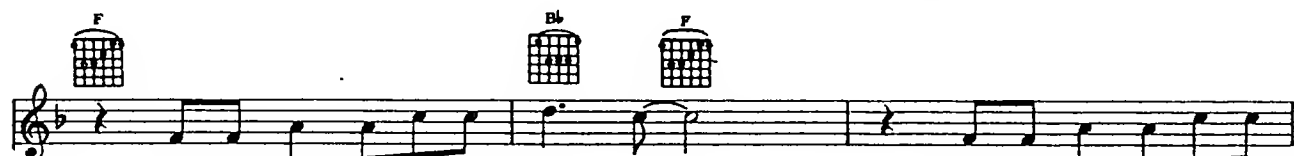
— by the flash of a ne - on light that split the night —  
— that voi - ces — nev - er share and no one dare —



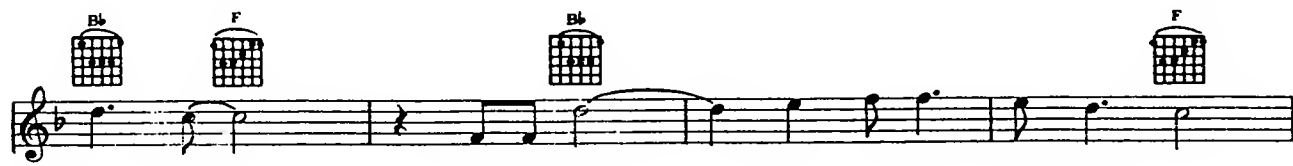
— and touched The Sound Of Si - lence. —  
— dis - turb The Sound Of Si - lence. —



(4.) "Fools!" said I "You do not know si - lence like a can - cer grows.



Hear my words that I might teach you, — Take my arms that I might



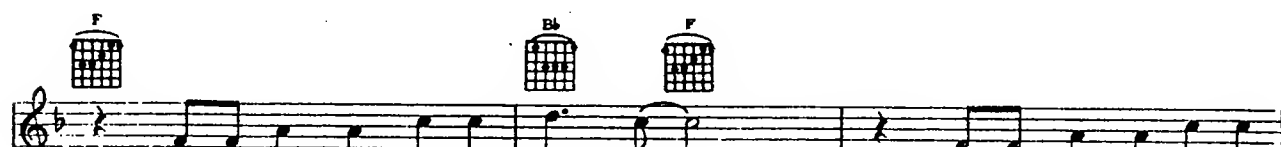
reach you." — But my words — like si - lent rain - drops fell,




and ech-oed.\_\_\_\_ in the wells of si-lence.\_\_\_\_




(5.) And the peo-ple bowed and prayed to the ne-on god they made.




And the sign flashed out its warn - ing.\_\_\_\_ In the words that it was



form - ing.\_\_\_\_ And the signs said "The words of the proph-ets are

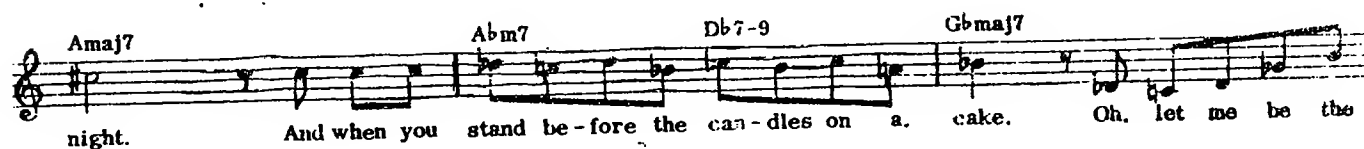
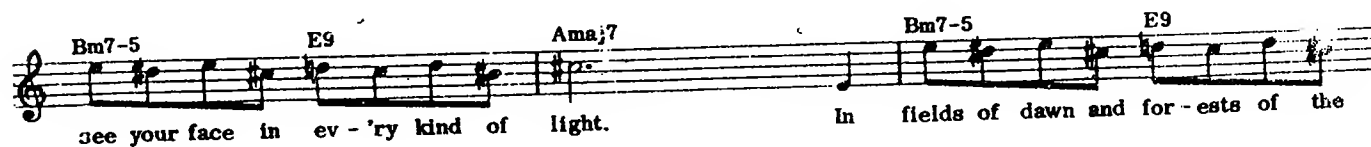
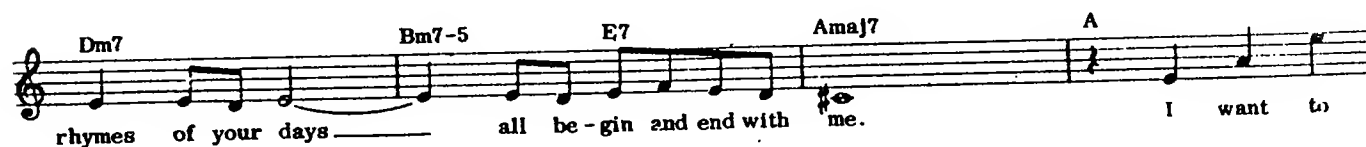
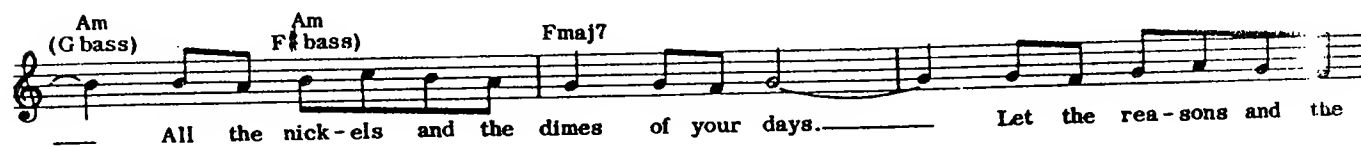
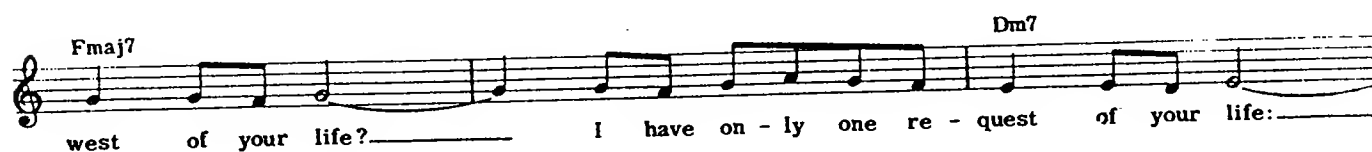
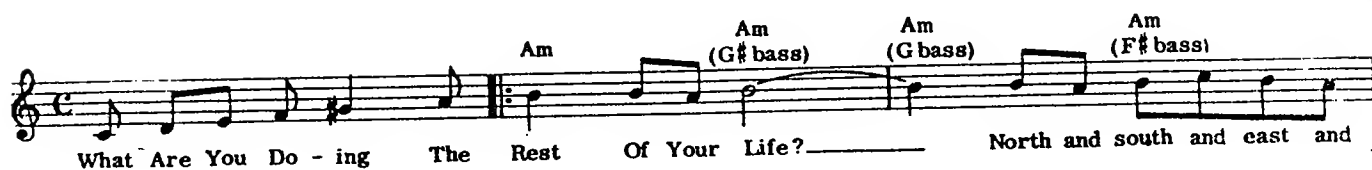


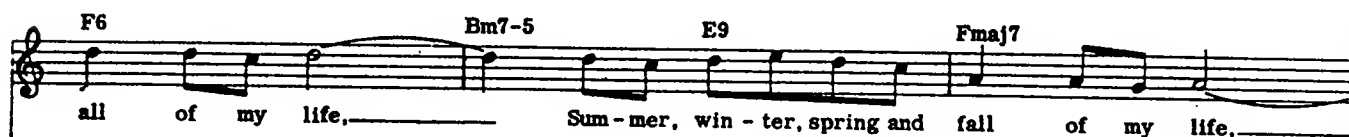
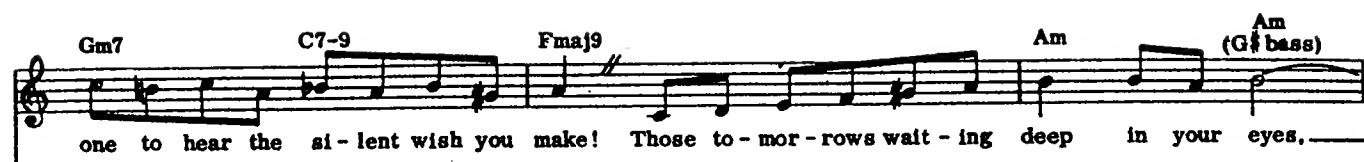
writ-ten on the sub-way walls\_\_\_\_ and ten-e-ment halls" And



whis-per'd\_\_\_\_ in The Sounds Of Si - lence.\_\_\_\_

# What Are You Doing The Rest Of Your Life?





## THE TEARS OF A CLOWN



Now, if there's a smile — up-on my face, — it's on-ly there — try-in' to fool — the pub-  
(Now, if I ap-pear) — to be care-free — it's on-ly to — cam-ou - flage my sad-



- lic. But when it comes — down to fool-ing you — Now, hon-ey, that's — quite a dif-f'rent sub -  
- ness in or-der to shield my pride, I try — to cov-er this hurt — as a show of glad-



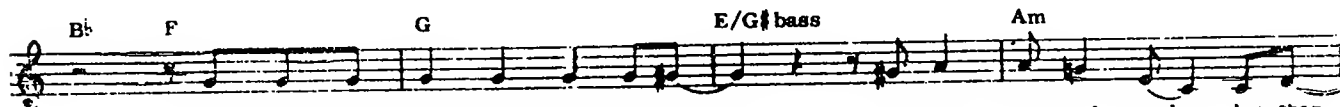
- ject Don't let my glad ex - pres - sion give you — the — wrong im - pres-  
- ness. But don't let my show con - fuse — you that I've — been — hap - py since -



- sion. Real - ly, I'm sad, — Oh, sad - der than sad, — You're gone -  
you de-cid - ed to go. — Oh, I — need you so, — I'm hurt -



— and I'm hurt - ing so bad. — Like a clown — I pre-tend — to be glad. — }  
— and I want — you to know, — But for oth - ers I put — on a show. — }

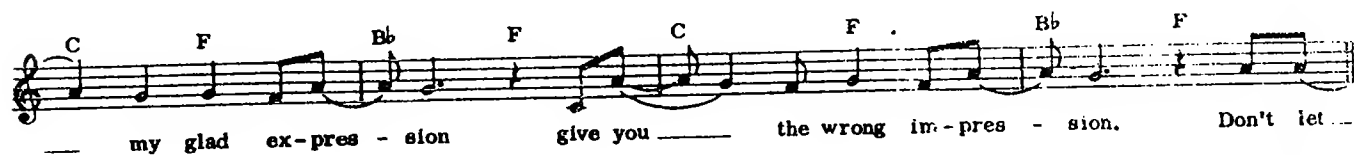
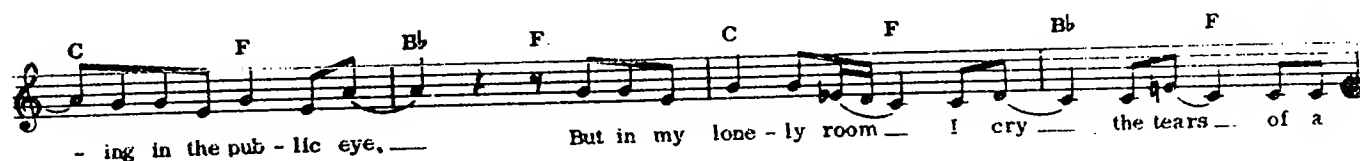
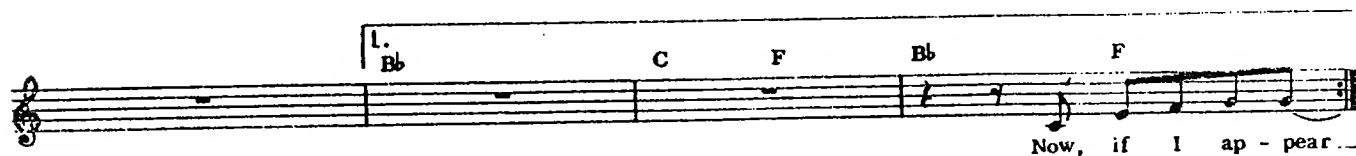


Now, there's some sad things known to man, — But ain't too much sad - der than -



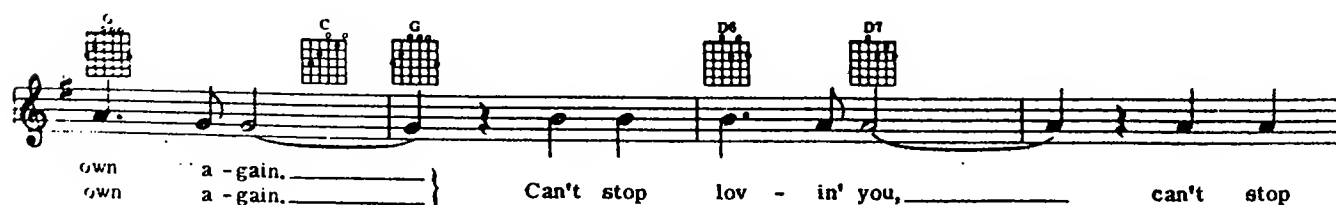
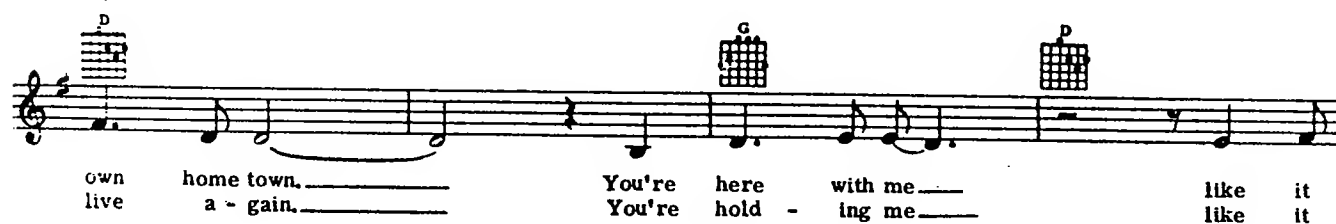
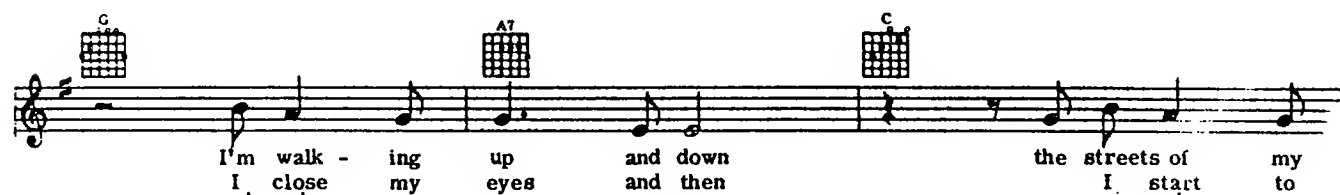
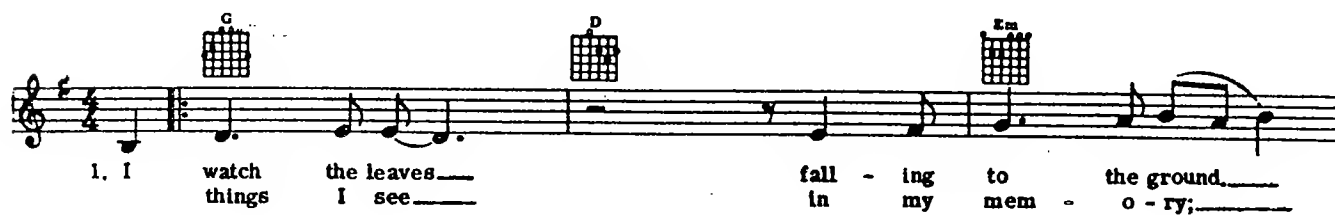
Just like Pa-gli - ao - ci did, — I try to keep my sad - ness hid. — Smil-











## CAN'T STOP LOVING YOU

TOM JONES





Words and Music by  
WAYNE BICKERTON and  
TONY WADDINGTON





want - ing to, \_\_\_\_\_ Can't stop now that you \_\_\_\_\_ made me





part of you, \_\_\_\_\_ I've heard some peo - ple say \_\_\_\_\_ I'm dream-ing my





life a - way, \_\_\_\_\_ But what else can I do, \_\_\_\_\_ can't stop

1. 

 2. 


lov - in' you, \_\_\_\_\_ 2. The lov - in' you, \_\_\_\_\_ Can't stop

lov - in' you, \_\_\_\_\_ can't stop want - ing to, \_\_\_\_\_ Can't stop

feel - ing blue, \_\_\_\_\_ can't stop lov - in' you, \_\_\_\_\_ Can't stop

*Repeat and fade*

# rainy days and mondays

Lyrics by PAUL WILLIAMS

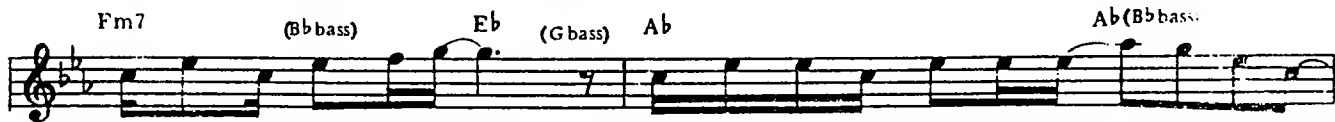
Music by  
ROGER NICHOLS



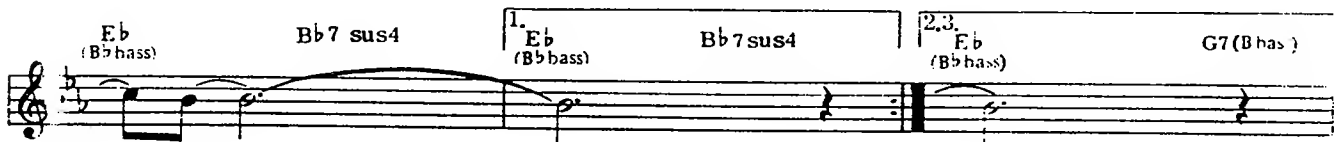
1. Talk-in' to my-self\_\_ and feel-in' old,
2. What I've got they used\_\_ to call the blues,
3. What I feel has come\_\_ and gone be-fore,



some-times I'd like to quit,\_\_ no-thing ev-er seems to fit,\_\_ Hang-in' a-round,\_\_  
noth-in' is real-ly wrong,\_\_ feel-in' like I don't be-long,\_\_ Walk-in' a-round,\_\_  
no need to talk it out,\_\_ we know what it's all a-bout,\_\_ Hang-in' a-round,\_\_



no-thing to do but frown;\_\_ RAIN-Y DAYS AND MON-DAYS al-ways get me...  
some-kind of lone-ly clown;\_\_ RAIN-Y DAYS AND MON-DAYS al-ways get me...  
no-thing to do but frown;\_\_ RAIN-Y DAYS AND MON-DAYS al-ways get me...



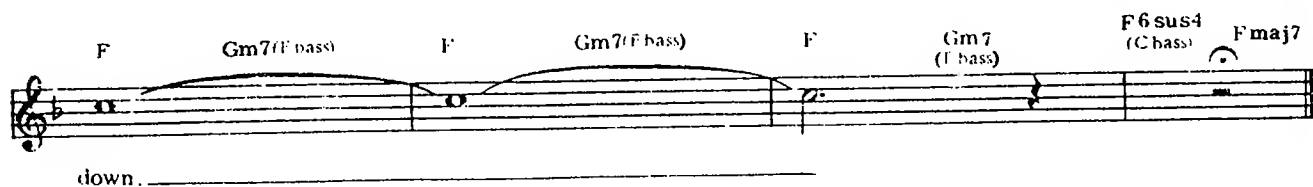
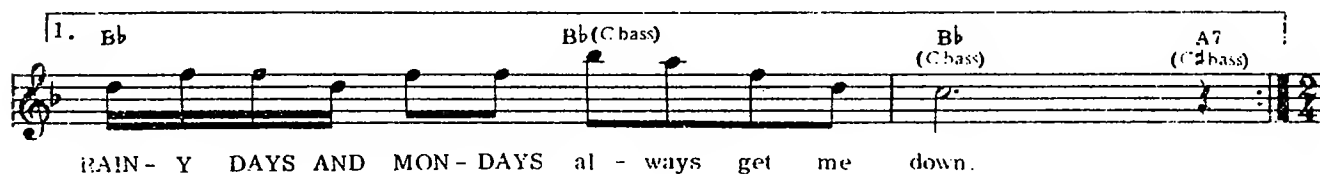
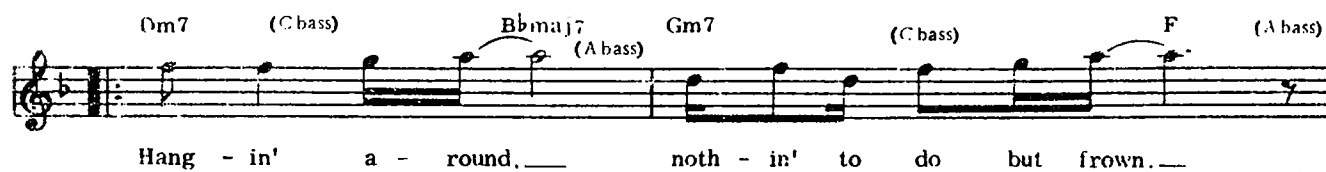
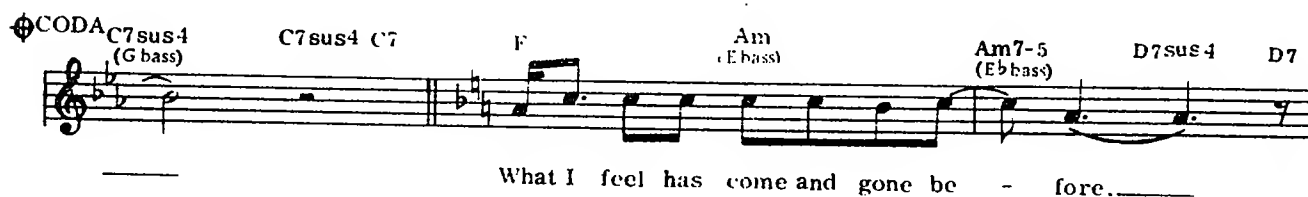
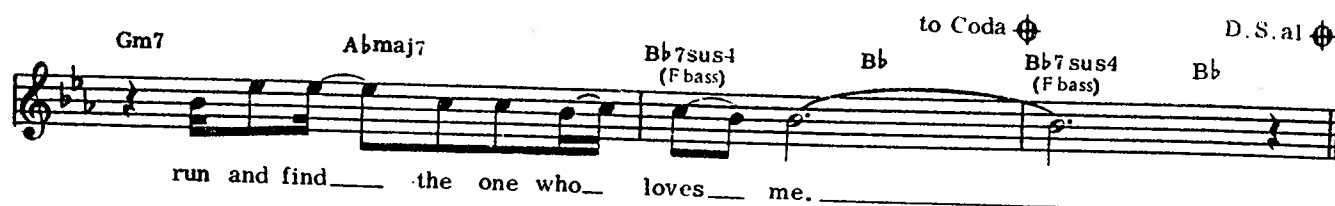
down.\_\_\_\_\_  
down.\_\_\_\_\_  
down.\_\_\_\_\_



Fun-ny but it seems\_\_ I al-ways wind up here with you.\_  
3. (Instrumental)



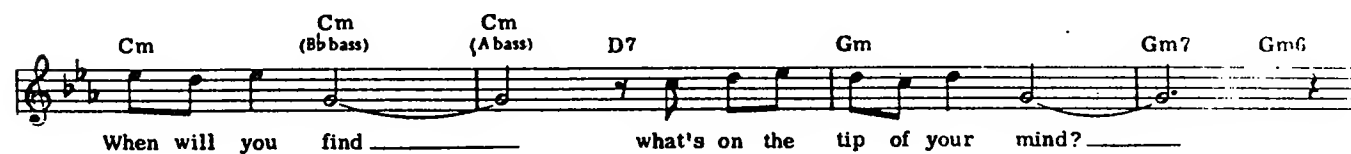
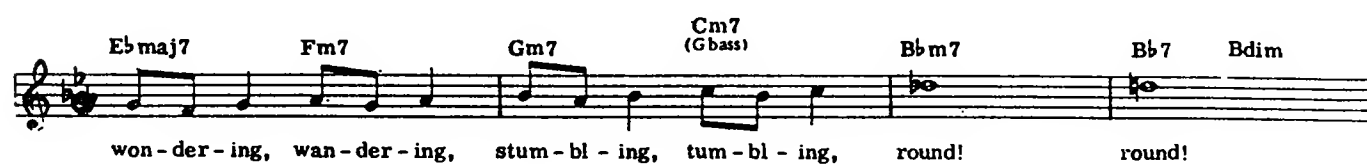
nice to know some-bo-dy\_\_ loves\_\_ me.

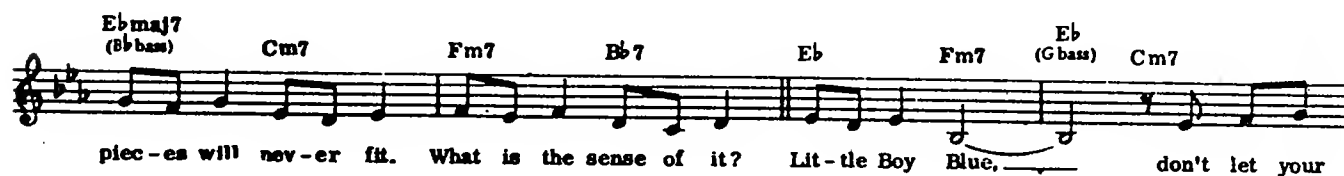
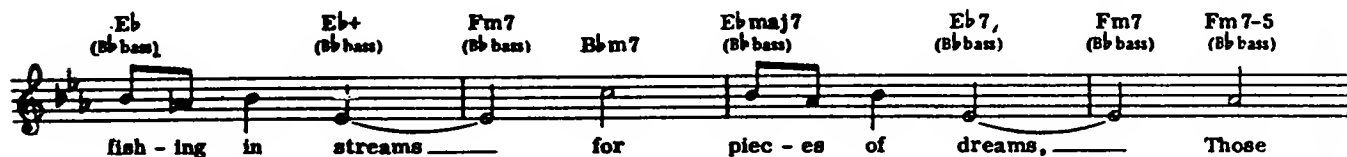


Recorded by JOHNNY MATTHIS on COLUMBIA Records

## PIECES OF DREAMS

From the United Artists Motion Picture "PIECES OF DREAMS"





# BED OF ROSES

## "THE STAYLER BROTHERS"

Words and Music by  
HAROLD REID

Moderato



She was called a scar-let wom-an by the peo-ple who would  
was a hand-some wom-an just thir-ty five who was

*mf*

Chord diagrams: C, F, C

go to church but left me in the street. With no par-ents of my  
spok-en to in town by ver-y few. She man-aged a

Chord diagrams: G7, Dm, G7, C

own, I nev-er had a home And an eigh-teen year old boy has got to  
late eve-ning busi-ness like most of the town wished they could

Chord diagrams: C7, F, D7

eat. She found me out-side one Sun-day morn-ing,  
do. I learned all the things a man should know,

Chord diagrams: G7, Dm, G7, C, F, C



— beg-ging mon-ey from a man I did - n't know. \_\_\_\_\_ She  
 — from a wom-an not ap-proved of, I sup- pose. \_\_\_\_\_ But she

took me in and wiped a - way my child-hood, \_\_\_\_\_ A wom - an of the  
 died know-ing that I real-ly loved her. \_\_\_\_\_ From life's \_\_\_\_\_ bram- ble

streets, this la - dy Rose. \_\_\_\_\_ This bed of ros - es that I  
 bush I picked a rose. \_\_\_\_\_

lay on \_\_\_\_\_ Where I was taught to be a man, \_\_\_\_\_

— This bed of ros - es that I live in \_\_\_\_\_ Is the

on - ly kind of life I'll un- der- stand, \_\_\_\_\_ She stand, \_\_\_\_\_

# He Ain't Heavy, He's My Brother

The road is long, go; with ma - ny a  
his wel - fare is

wind - ing turn, that leads us to who knows  
my con - cern. No bur - den is he to

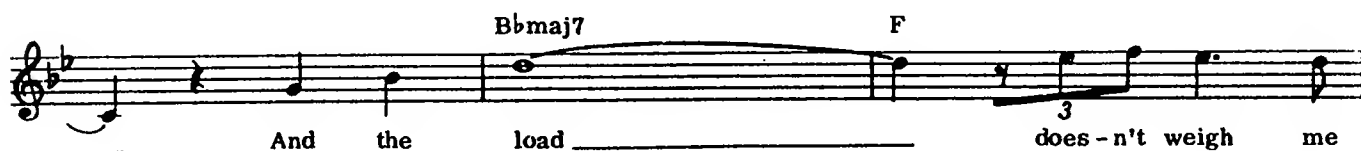
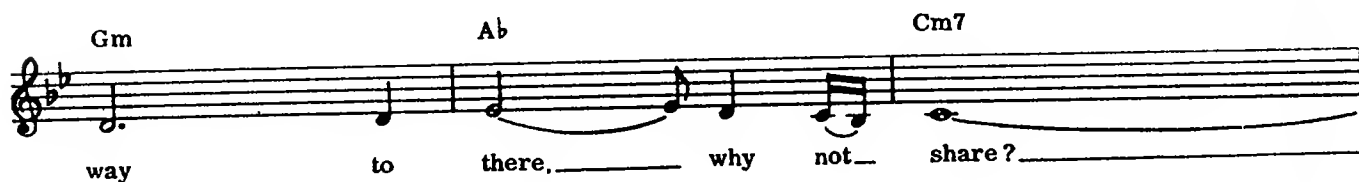
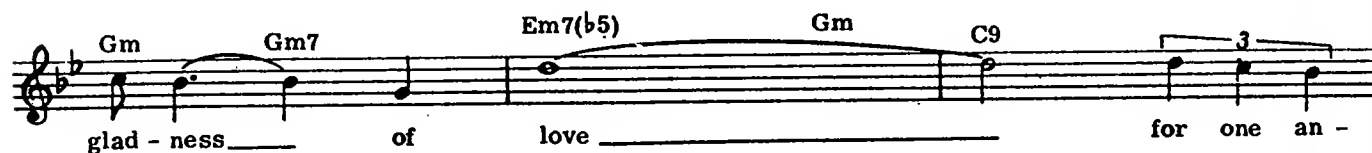
where, who knows where. But I'm  
bear, we'll get there. For I

strong. strong e - nough to car - ry him;  
know he would not en - cum - ber me;

He Ain't Heav-y, He's My  
He Ain't Heav-y, He's My

1. Bro - ther. So on we  
Bro - ther.

2. Cm7 Bb (+2)  
la - den at all, I'm la - den with sad - ness that



# B. B. KING

328

## THE THRILL IS GONE (FROM YESTERDAY'S KISS)

Gm D7 Gm  
The Thrill Is Gone, the thrill is gone a - way.

Cm  
The thrill is gone, ba - by. the thrill is

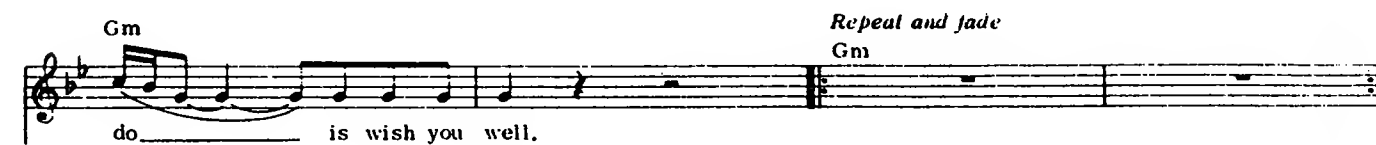
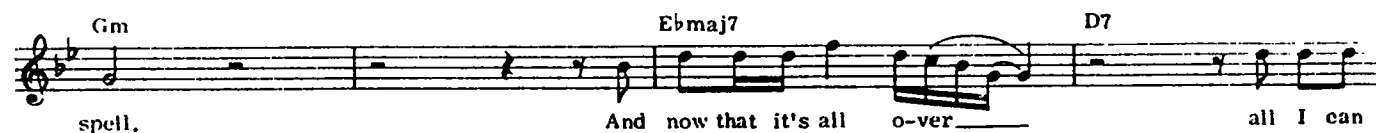
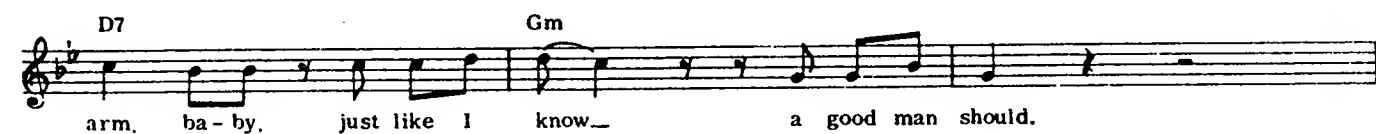
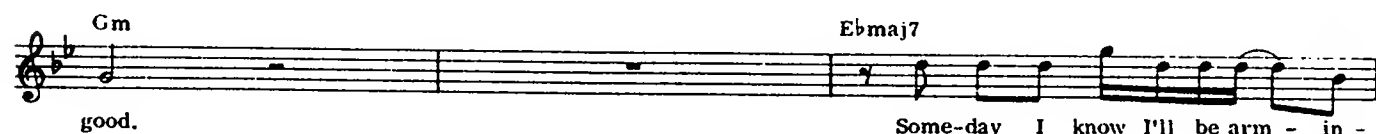
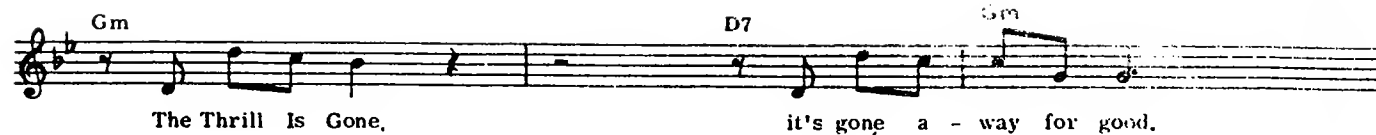
Gm Ebmaj7  
gone a - way. You know you done me wrong, ba - by.

D7 Gm  
and you'll be sor - ry some-day.

Gm D7 Gm  
The Thrill Is Gone, it's gone a - way from me.

Cm Gm  
The thrill is gone, ba-by, the thrill is gone a-way from me.

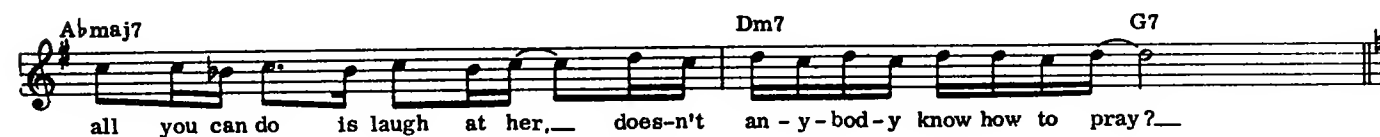
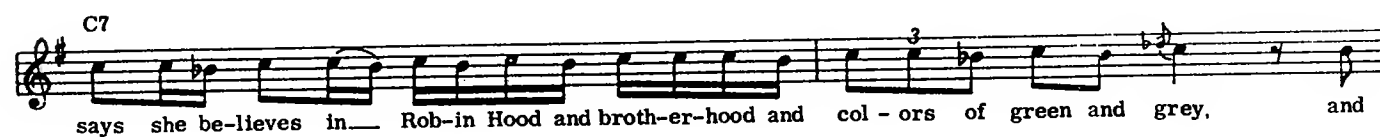
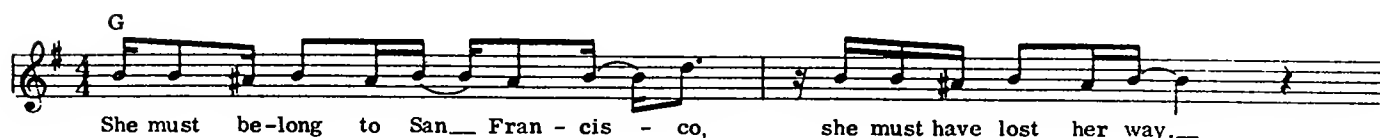
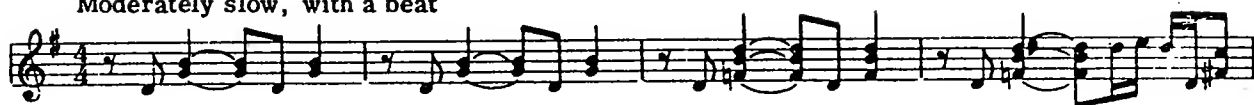
Ebmaj7 D7 Gm  
Al-though I'm still liv - in', but so lone - ly I'll be.

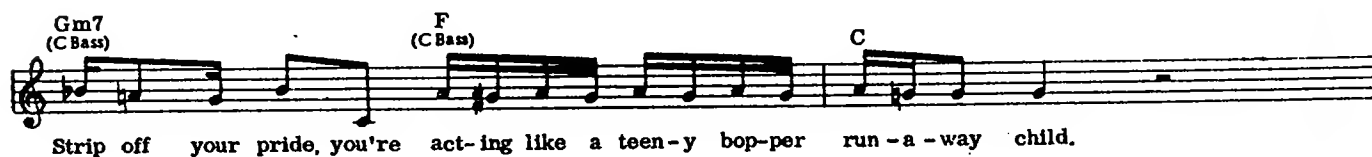


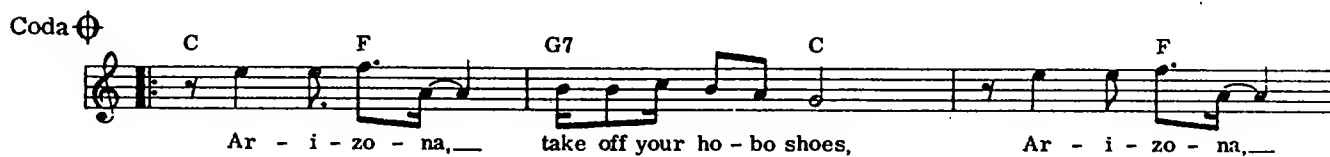
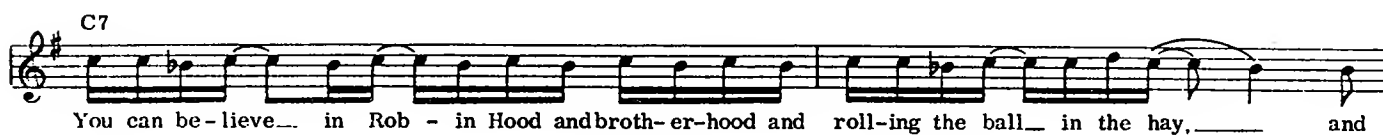
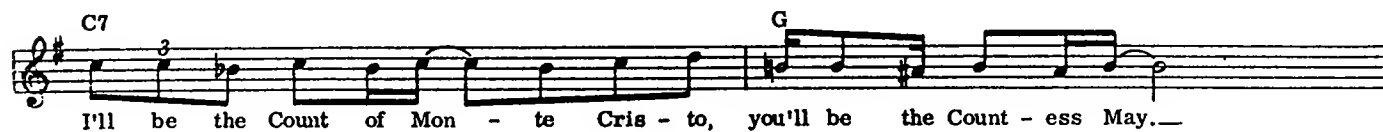
## ARIZONA

Words and Music by  
KENNY YOUNG

Moderately slow, with a beat









# MY ELUSIVE DREAMS

333

## TOM JONES

### VERSE

1. You fol - lowed me to Tex - as you  
 2.(You) had my child in Mem - phis then I  
 Now we've left A - las - ka be

fol - lowed me to U - tah We did - n't find it  
 heard of work in Nash - ville But we did - n't find it  
 cause there was no gold mine But this time on - ly

there so we moved on. Then you went with me to  
 there so we moved on. to a small farm in Ne -  
 two of us moved on. And - now all we have is

A - la - bam', Things looked good in Bir - ming - ham, We  
 bras - ka, to a gold mine in A - las - ka, We  
 each oth - er and a lit - tle mem - o - ry to

did - n't find it there so we moved on.  
 did - n't find it there so we moved on.  
 cling to and still you won't let me go on a - lone.

### CHORUS

(tacet)

I know you're tired of fol - low - ing My E - lu - sive Dreams and schemes.

for they're on - ly fleet - ing things My E - lu - sive Dreams. 2. You Dreams.  
 3. —

# BYE BYE, LOVE



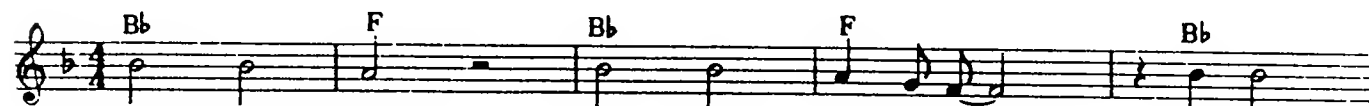
There goes my ba-by with some-one new; She sure looks  
I'm through with ro-mance, I'm through with love I'm through with



hap-py; I sure am blue; She was my ba-by till he stepped  
count-ing the stars a bove; And here's the rea-son that I'm so



in; Good-bye to ro-mance that might have been;  
free: My lov-in' ba-by is through with me;



BYE BYE, LOVE: Bye bye, hap-pi-ness; Hel-lo



LONE li ness I think I'm gon-na cry; BYE BYE, LOVE;



Bye bye, sweet ca-ress; Hel-lo emp-ti-ness; I feel like I could die;



Bye bye, my love, bye bye.

bye.

# Without Love

(There Is Nothing)

**TOM JONES**

335

Words and Music by  
**DANNY SMALL**

Moderately, with feeling

## Refrain

1. I a - wak - ened - this morn - ing, I was filled - with de - spair, All my  
2. (Once -) I had - a sweet - heart, Who - loved - on - ly me, There was

dreams turned to ash - es and gall. As I looked at my life, it was  
noth - ing that she would not give. I was blind to her good - ness and

bar - ren and bare, WITH - OUT LOVE, I had noth - ing at all.  
I could not see, That a heart WITH - OUT LOVE can - not live.

WITH - OUT LOVE, I had noth - ing, WITH - OUT

LOVE I had noth - ing at all. I had con - quered the

world, But what then did I have? WITH - OUT LOVE I had noth - ing at

1. C Cdim G7 Dm7 2. C G9 C  
all. 2. Once all.

## OYE COMO VA

Words and Music by  
TITO PUENTE

Moderate Latin rock

The musical score is written for piano and voice. It begins with a piano introduction in G major, 4/4 time, marked 'Moderate Latin rock'. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal melody enters in the second measure. The lyrics are: 'O - ye Co-mo Va, mi rit - mo, bue-no pa go-zar, mu-la - ta, mu-la - ta.' The score includes various musical notations such as chords (Am, D, Am7), dynamics (f, mf), and articulation (accents, slurs). The piece concludes with a final piano flourish.

Am D Am (Ebass) Am D Am (Ebass)

*f*

Am7 D Am7 D

*mf*

O - ye Co-mo Va, mi rit - mo, bue-no pa go-zar, mu-la - ta,

Am7 D Am7 D

O - ye Co-mo Va, mi rit - mo, bue-no pa go-zar, mu-la - ta.

Am D Am (Ebass) Am7 D

*f* *mf*

Am7 D Am7 D

Am7 D Am7 D

Am7 D

*mf*

Am7 D Am7 D

Am7 D Am D (Ebass)

*f*

Am7 3 D Am7 D

*mf*

Am7 D Am7 D

Am7 D Am7 D

Am7 D Am7 D

Am D Am (Ebass) Am Am (Ebass) Am

*ff*

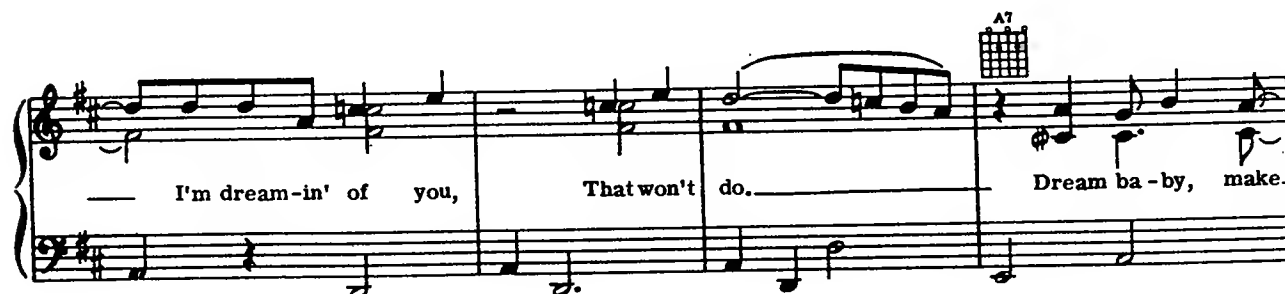
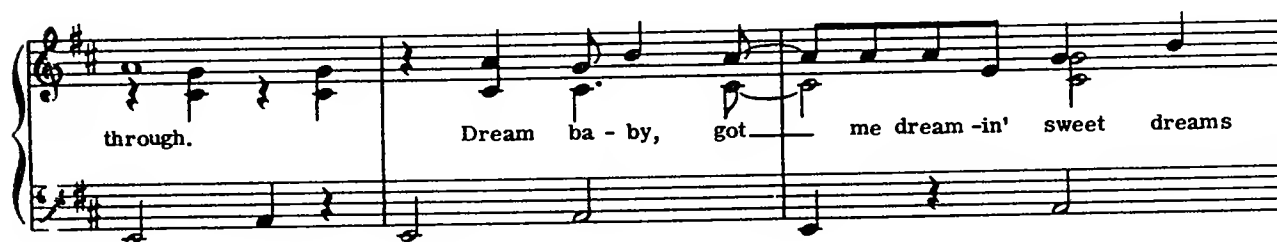
# DREAM BABY

(How Long Must I Dream)

## "GLEN CAMPBELL"

Words and Music by  
CINDY WALKER

Moderato



— me stop my dream - in'. You can make my dreams — come true.

Chord diagrams: A9 (measure 2), D (measure 3)

Sweet dream ba - by,

Chord diagrams: A7 (measure 4), A9 A7 (measure 5), A9 A7 (measure 6), A9 A7 (measure 7)

Sweet dream ba - by, Sweet

Chord diagrams: A9 A7 (measure 9), A9 A7 (measure 10), D7 (measure 11)

dream ba - by, How

Chord diagrams: D9 D7 (measure 12), D9 D7 (measure 13), A7 (measure 15)

1. long must I dream? 2. dream?

Chord diagrams: A7 A7 D (first ending), D (second ending)

## IT'S TOO LATE

Lyric by  
TONI STERN

Music by  
CAROLE KING

Slowly



1. Stayed in bed all morn-in' just to pass the time.—  
2. used to be so eas-y liv-ing here with you;—  
3. There'll be good times a-gain for me and you;—

There's some-thin' wrong here, there can  
You were light and breez-y and I  
But we just can't stay to-gether



be no de-ny-in'. One of us— is chang-in' or may-be we've just— stopped— try-  
knew just what to do. Now you look so— un-hap-py and I feel— like— a— fool—  
Don't you feel it, too? Still I'm glad— for what we had and how I— once— loved— you—



in'—

And it's too— late, ba-by now,— it's too late,— Though we





real-ly did — try to make — it. Some- thin' in-side — has died — and I — can't hide —

1.2. — And I just — can't fake — it. —

3. 2. It — And I just — can't fake — it. It's too late, — ba-  
3. —

- by, It's too — late — now, — dar - lin', It's too — late. —

"NEIL DIAMOND"

## CRACKLIN' ROSIE



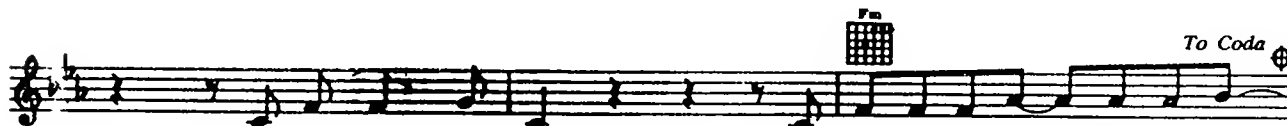
1. Crack-lin' Ros - ie, get on \_\_\_\_\_ board. \_\_\_\_\_  
 2. Hitch-in' on a twi-light \_\_\_\_\_ train. \_\_\_\_\_  
 3. Crack-lin' Ros - ie, make me a smile. \_\_\_\_\_

We're gon-na ride \_\_\_\_\_ till there ain't. \_\_\_\_\_  
 Ain't noth-in' here \_\_\_\_\_ that I care \_\_\_\_\_  
 And, girl, if it lasts \_\_\_\_\_ for an hour, \_\_\_\_\_



— no more \_\_\_\_\_ to go, \_\_\_\_\_  
 — to take \_\_\_\_\_ a long, \_\_\_\_\_  
 — well, that's all right, \_\_\_\_\_

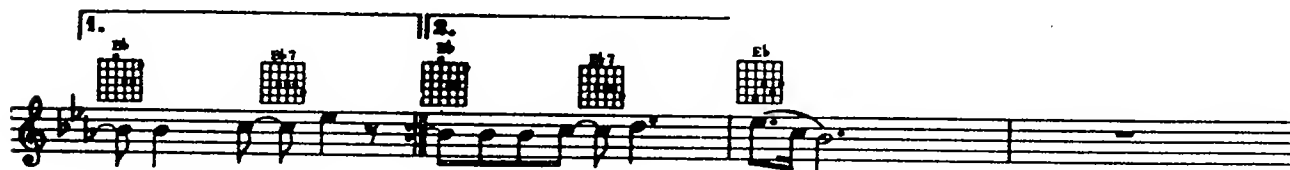
Tak -in' it slow \_\_\_\_\_  
 May-be a song \_\_\_\_\_  
 'Cause we got all night \_\_\_\_\_



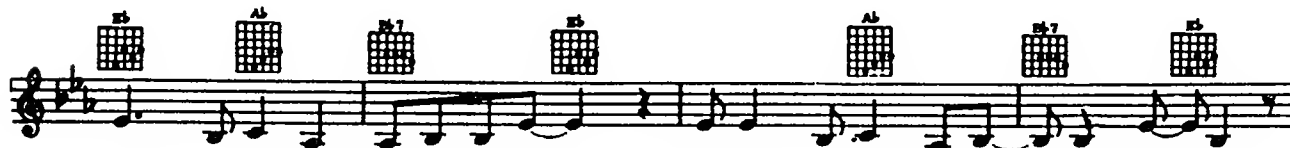
and, Lord don't you know  
 to sing when I want.  
 to set the world right.

I'll have me a time \_\_\_\_\_ with a poor \_\_\_\_\_  
 Don't need to say please \_\_\_\_\_ to no man \_\_\_\_\_  
 Find us a dream \_\_\_\_\_ that don't ask \_\_\_\_\_

To Coda



— man's la - dy! — for a hap - py tune. —



Oh, I love my \_\_\_\_\_ Ros - ie child, \_\_\_\_\_

You got the way to make \_\_\_\_\_ me hap - py.

You and me, we go in style. Crack - l - in' Rose, you're a store

bought wom - an, But you make me sing like a gui - tar hum - min', So

hang on to me, girl; our song keeps run - nin' on

Play it now, play it now, play it now, my ba - by.

*D. S. al* ♦ *Coda*

no ques - tions, yeah!

♦ *Coda*

Find us a dream that don't ask no ques - tions, yeah!

*Repeat and fade*

By  
ISAAC HAYES

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the beginning of the piece in 5/4 time, with a treble clef and a key signature of one sharp (F#). The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The second system continues the piece, featuring a change to 4/4 time and a key signature change to one flat (Bb). The melody is now in the bass staff, and the treble staff provides a harmonic accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*.



Fmaj9 Em

Who's the black pri-vate dick that's a sex ma-chine to all the chicks? Shaft!

Fmaj9 Em Emaj9

Who is the man that would

Em Fmaj9

risk his life for his broth-er man? — Shaft! Can you dig it?

Em Fmaj9

Who's the cat that won't cop out

Em Fmaj9

When there's danger all a - bout? Shaft! Right on! They say this cat Shaft is a

Em Fmaj9

bad moth-er, (Shut your mouth!) But I'm talkin a-bout Shaft. He's a compli-cat-ed man, But

Em G

no one un-der-stands him but his wo-man. John Shaft! *p*

Fmaj7

*f*

NC

Fmaj7 NC Em7 Fmaj7

# GET READY

347



1. I nev-er met a girl who makes me feel the way that you do (It's al-  
 2. (If you) wan-na play hide and seek with love let me re-mind you (It's al-  
 3. All my friends should-n't want me to I un-der-stand it (Be al-



right) When-ev-er I'm asked who makes my dreams real I say that  
 right) The lov-ing you're gon-na miss and the time it takes to  
 right) I hope I'll get to you be-fore they do the way I



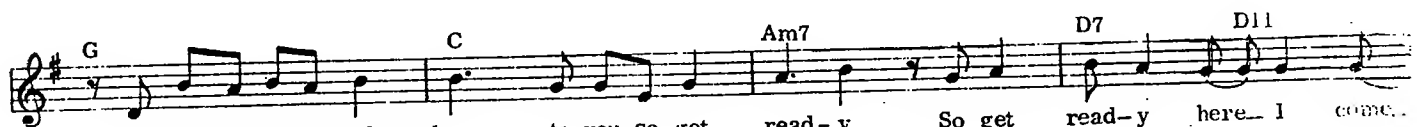
you do (You're out-ta sight) So fee fi  
 find you (It's out-ta sight) So fid-dle-lee-dee  
 planned it (Be out-ta sight) So twid-dle-dee-dee



fo fum Look out Ba-by 'cause here I come  
 fid-dle-lee-dum  
 twid-dle-dee-dum



And I'm bring-ing you a love that's true so get read-y So get read-y



I'm gon-na try to make love to you so get read-y So get read-y here I come



I'm on my way.

2. If you  
 3.



I'm on my way.

Fade till finish

Get read-y 'cause here I come, boy.

## SPANISH HARLEM

By  
JERRY LEIBER and  
PHIL SPECTOR

Moderato



C

There is a rose in SPAN-ISH HAR - LEM,

The first vocal line is in C major. It starts with a quarter rest, followed by a half note 'There', a quarter note 'is', a quarter note 'a', a quarter note 'rose', a quarter note 'in', a quarter note 'SPAN-ISH', a quarter note 'HAR -', and a half note 'LEM,'. The piano accompaniment continues with the same pattern as the introduction.

F

A red rose up in SPAN-ISH HAR - LEM,

1. It is a  
2. With eyes as

The second vocal line is in F major. It starts with a quarter rest, followed by a half note 'A', a quarter note 'red', a quarter note 'rose', a quarter note 'up', a quarter note 'in', a quarter note 'SPAN-ISH', a quarter note 'HAR -', and a half note 'LEM,'. The piano accompaniment continues with the same pattern as the introduction.

spec-ial one... It's nev-er seen the sun... It on - ly comes out when the moon is on the  
black as coal that look down in my soul, And start a fire there and then I lose con-

The third vocal line continues the melody. It starts with a quarter rest, followed by a half note 'spec-ial', a quarter note 'one...', a quarter note 'It's', a quarter note 'nev-er', a quarter note 'seen', a quarter note 'the', a quarter note 'sun...', a quarter note 'It', a quarter note 'on -', a quarter note 'ly', a quarter note 'comes', a quarter note 'out', a quarter note 'when', a quarter note 'the', a quarter note 'moon', a quarter note 'is', a quarter note 'on', a quarter note 'the', a quarter note 'black', a quarter note 'as', a quarter note 'coal', a quarter note 'that', a quarter note 'look', a quarter note 'down', a quarter note 'in', a quarter note 'my', a quarter note 'soul,', a quarter note 'And', a quarter note 'start', a quarter note 'a', a quarter note 'fire', a quarter note 'there', a quarter note 'and', a quarter note 'then', a quarter note 'I', a quarter note 'lose', and a half note 'con-'. The piano accompaniment continues with the same pattern as the introduction.



run and all the stars are gleam- ing, G  
 trol, I have to beg your par - don, it's grow - ing  
I'm going to

1. C  
 in the street right up thru the con-crete but soft and sweet\_ and dream-ing.  
 pick that rose\_ and watch

2.  
 her as she grows

C  
 in my gar - den.

# BABY, THE RAIN MUST FALL

(from the Columbia film, "Baby, The Rain Must Fall")

Words and Music by  
ELMER BERNSTEIN and  
ERNIE SHELDON

Moving and steady



Chord diagrams: F, C7, F, Bb, C

1. Some men climb a moun-tain      Some men swim the sea  
2. Do not love for sil-ver      Do not love for gold      My  
3. Am not rich or fam-ous      But who can ev-er tell      I

The vocal melody is on a single staff with three verses of lyrics. The piano accompaniment continues below the vocal line, featuring a steady eighth-note bass line and chords in the right hand.

Chord diagrams: F, F7, Bb, F, Eb, C

Some men fly a - bove the sky They are what they must be.  
heart is mine to give a - way It nev - er will be sold.  
do not know what waits for me May-be heav - en may be hell.

The final system includes the concluding piano accompaniment, which features a rising eighth-note line in the right hand and a steady bass line in the left hand.








F Ebmaj7 F Bb Ab



Ba - by, The Rain Must Fall, ba - by, the wind must









Bb F Gm Am Dm Gm C7



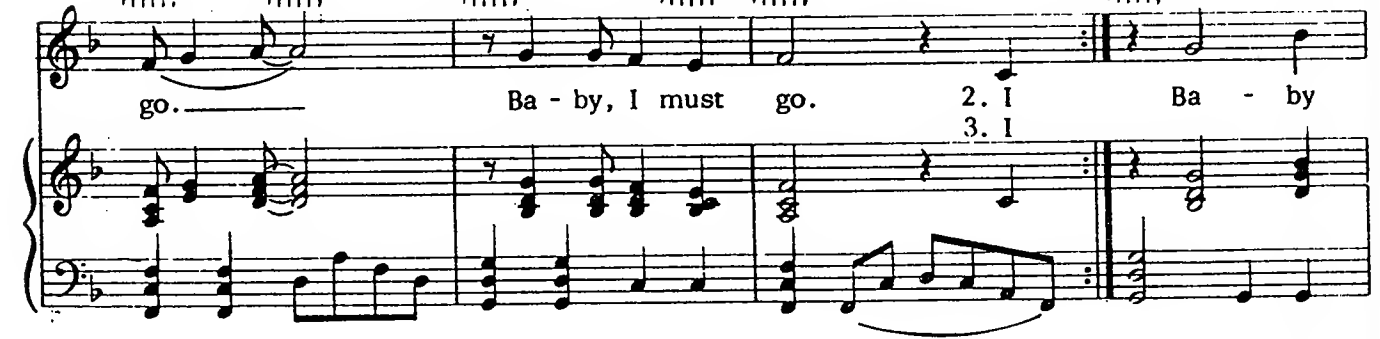
blow Wher-ev - er my heart leads me - Ba - by, I must












1. F Dm Gm C7 F 2. G



go. Ba - by, I must go. 2. 1 3. 1 Ba - by



C6 C7 F Cm Eb F Cm Eb F



I must go! ril.



# My Marie

F#m F#m7 D#m7-5

Ma - rie I can't bear to see the child - ren with-out  
- rie ah you ne - ver had a new dress you could

E F#m F#m7 D#m7-5

bread Oh! Ma - rie they de-serve a de-cent roof a - bove their  
wear Oh! Ma - rie you look so pret - ty with a rib - bon in your

E G#7

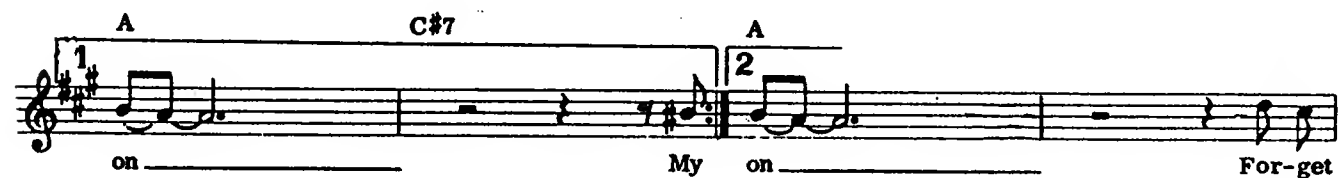
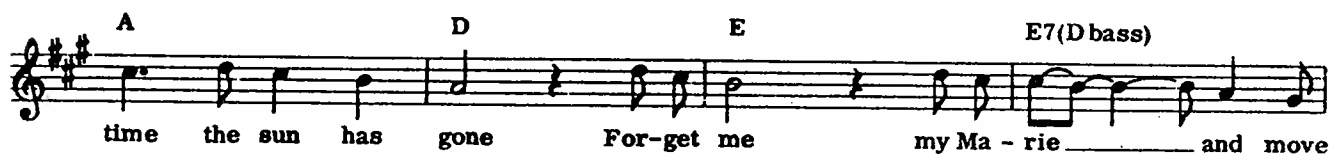
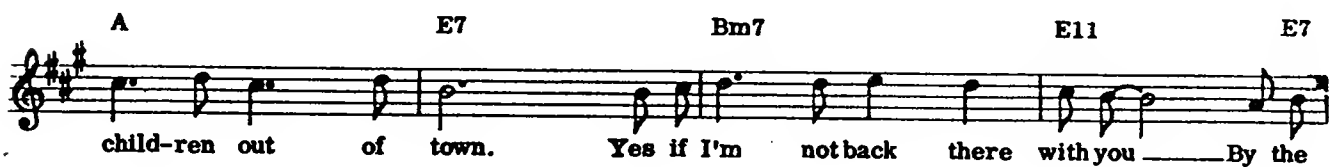
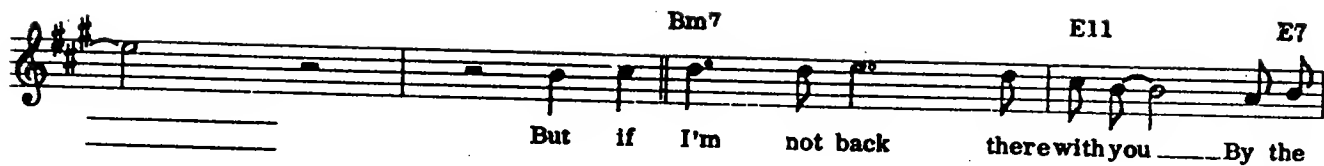
heads Trust me now And  
hair For too long You've

C#m7 Dmaj7

when I leave for town my dar - ling don't be sad or ask me -  
gone with - out the life that I once prom-ised you right or -

Bm7 B7 E11 E

how But to - mor - row we'll have all the things we've ne - ver had  
wrong But to - day I'll find a way to make it all come true



# WHAT HAVE THEY DONE TO MY SONG, MA

Words and Music by  
MELANIE SAFKA

The musical score is written for guitar and voice. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody is written on a single line. Chord diagrams are provided above the staff: F (first staff), Dm (second staff), Bb (third staff), F (fourth staff), and G (fifth staff). The lyrics are written below the staff: "1. Look what they done to my song, Ma." The second staff continues the melody with a Bb chord diagram above it. The lyrics are "Look what they done to my song." The third staff continues the melody with F and G chord diagrams above it. The lyrics are "Well, it's the on - ly thing - that I could do half right, and it's". The fourth staff continues the melody with Bb, F, and C7 chord diagrams above it. The lyrics are "turn - in' out all wrong, Ma. Look what they done to my". The fifth staff continues the melody with F and C7 chord diagrams above it. The lyrics are "song." The score ends with a double bar line.

2. Look what they done to by brain, Ma  
Look what they done to my brain  
Well, they picked it like a chicken bone  
And I think I'm half insane, Ma  
Look what they done to my song.

3. I wish I could find a good book to live in  
Wish I could find a good book  
Well, if I could find a real good book  
I'd never have to come out and look  
At what they done to my song.

4. But maybe it'll all be alright, Ma  
Maybe it'll all be o.k.  
Well, if the people are buying tears  
I'll be rich some day, Ma  
Look what they done to my song.

5. *Ils ont changé ma chanson ma  
Ils ont changé ma chanson  
C'est la seule chose que je peux faire  
Et ce n'est pas bon ma  
Ils ont changé ma chanson.*

6. Look what they done to my song, Ma  
Look what they done to my song  
Well, they tied it up in a plastic bag  
And turned it upside down, Ma  
Look what they done to my song.

7. Look what they done to my song, Ma  
Look what they done to my song  
It's the only thing I could do alright  
And they turned it upside down  
Look what they done to my song.

# I JUST DON'T KNOW WHAT TO DO WITH MYSELF

Words by  
HAL DAVID

Music by 355  
BURT F. BACHARACH

Chorus:  
(Tacet)  $\text{Bb}$   $\text{Eb}$   $\text{Bb}$   $\text{Eb}$

I just don't know what to do with my-self. Don't know just what to do with my-  
know what to do with my-self. I'm so lone-some for you it's a  
know what to do with my-self. Don't know just what to do with my-

$\text{Bb}$   $\text{Cm}$   $\text{Cm7}$   $\text{Cm}$   $\text{Ab maj7}$

self. I'm so used to do - in' ev - 'ry-thing with you, Plan - nin'  
crime. Go - in' to a mov - ie on - ly makes me sad. Par - ties  
self. Ba - by, if your new love ev - er turns you down, Come back;

$\text{Gm}$  *To Coda*  $\text{Cm}$   $\text{Ab}$  (Tacet) 1.  $\text{Ab}$  (Tacet) 2.  $\text{Ab}$  (Tacet)

ev - 'ry-thing for two, and now that we're through. I just don't I just don't  
make'm feel as bad when I'm not with you.  
I will be a-round just wait-in' for you.

$\text{Eb}$  (Tacet)  $\text{Bb}$   $\text{Eb}$   $\text{Bb}$  (Tacet)

know what to do. — Like a sum-mer rose needs the sun and

$\text{Ab}$   $\text{Db}$   $\text{Ab}$  (Tacet)  $\text{Db}$  (Tacet)  $\text{Eb}$  (Tacet)

rain, I need — your sweet love to ease all the

$\text{Bb}$   $\text{Eb}$   $\text{Bb}$  (Tacet) *D.S. al Coda*  $\text{Coda}$   $\text{Ab}$  (Tacet)  $\text{Eb}$

pain. I just don't I don't know what else to do. —

$\text{Ab}$  (Tacet)  $\text{Eb}$   $\text{Ab}$  (Tacet)  $\text{Eb}$

I don't know what else to do — with my - self. —

# Love's Been Good to Me

Words and Music by  
ROD MCKUEN

## Chorus

Chorus

C Dm7 G7

I have been a rove - er, I have walked a -

C F C Em Dm7

lone, Hiked a hun - dred high - ways,

G7 C Am Em

nev-er found a home. Still and all I'm hap - py,

F Dm7-5 C9 F Dm7-5

The rea-son is you see: Once in a while a- long the way

C G7 C Verse Dm7 G7

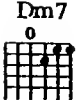
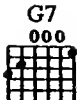
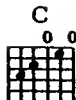
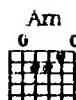
Love's Been Good To Me. There was a girl in Den - ver  
There was a girl in Port - land

*more broadly*

*last time to Coda*

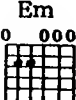
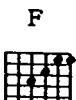
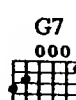
The musical score is written on a single staff in treble clef. It includes guitar chord diagrams for various chords: C (open), Dm7 (2nd fret), G7 (3rd fret), F (1st fret), Em (open), Am (2nd fret), C9 (3rd fret), and Dm7-5 (2nd fret). The melody consists of eighth and quarter notes, with some measures containing rests. The lyrics are written below the staff, aligned with the notes. The score is divided into sections: Chorus, Verse, and a final line of lyrics. There are also performance instructions like 'more broadly' and 'last time to Coda'.



Be-fore the sum - mer storm,  
Be-fore the win - ter chill,

Oh, her eyes were  
We used to go a -

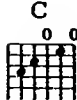
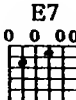
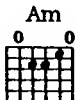
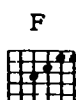




ten - der,  
court - ing,

Oh, her arms were  
A-long Oc - to - ber

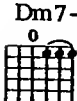
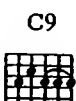
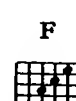
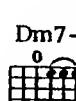
warm.  
Hill.

And she could  
And she could

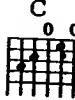
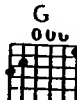
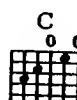

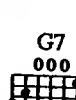
smile a - way the thun - der,  
laugh a - way the dark clouds,

Kiss a - way the  
Cry a - way the

rain.  
snow.

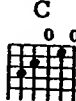
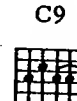
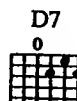
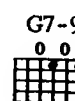
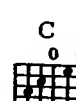

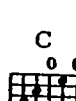
And e - ven tho' she's gone a - way,  
It seems like on - ly yes - ter - day, — You  
As

won't hear me com - plain. —  
down the road I go. —

I have been a

Love's Been Good To

Me.

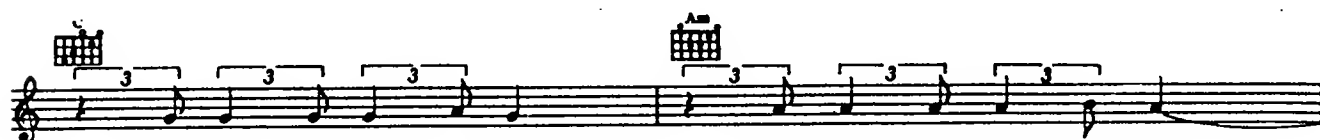
As Recorded by GLEN CAMPBELL on Capitol Records  
**IT'S ONLY MAKE BELIEVE**



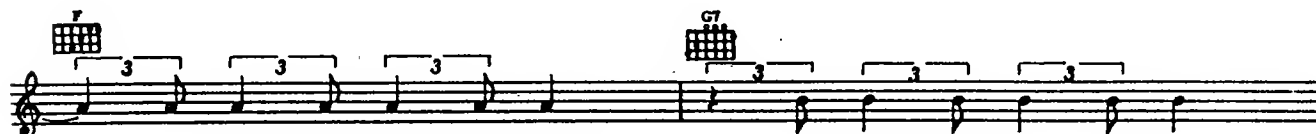
Peo-ple see us ev-'ry-where, they think you real-ly care, but my-self I can't de-ceive,



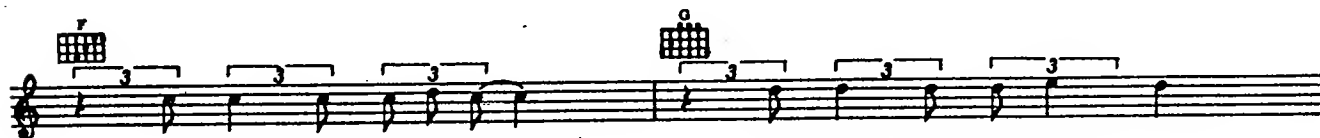
I know IT'S ON - LY MAKE BE - LIEVE.



My one and on - ly prayer, is that some - day you'll care,



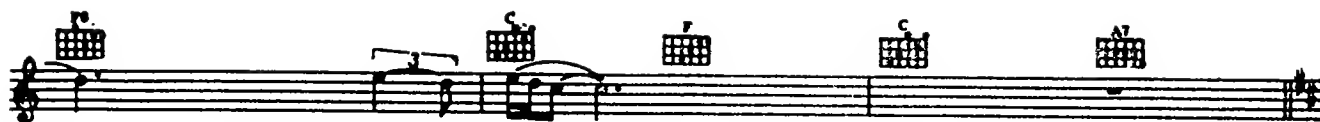
my hopes, my dreams come true, my one and on - ly you,



no one will ev - er know, how much I love you so,



my on - ly prayer will be, some-day you'll care for me, but IT'S ON - LY MAKE



BE - LIEVE.



My hopes, my dreams come true,  
My one and on - ly prayer

my life I'd give for you,  
is that some-day you'll care,

my heart a wed-ding ring,  
my hopes, my dreams come true,



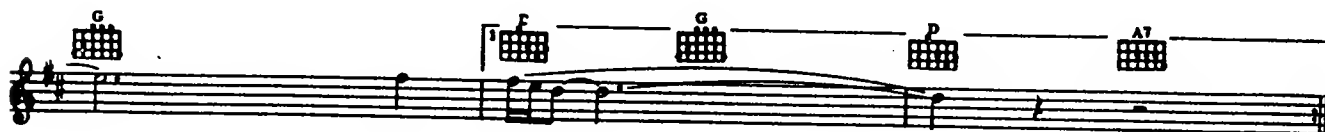
my all, my ev - 'ry-thing,  
my one and on - ly you.

My heart I can't con-trol,  
No one will ev - er know,

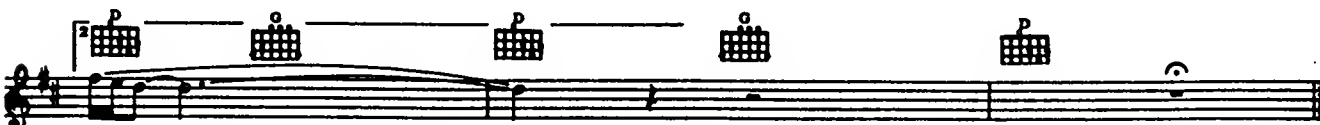
you rule my ver-y soul,  
just how much I love you so,



my plans, my hopes, my schemes, you are my ev - 'ry-thing, but IT'S ON - LY MAKE  
my on - ly prayer will be that some-day you'll care for me but IT'S ON - LY MAKE



BE - LIEVE.



LIEVE.

## JOY TO THE WORLD

Words and Music by  
HOYT AXTON

Moderate Gospel Rock

Chord diagrams: P, C, G, Bb, F, C, D7, P, N.C., C, D7, P, N.C., C, D7, P, D7, G, Bb, P, Em7 (A bass), P, G7, Em7 (A bass), P.

1. Je - re - mi - ah was a bull -  
 (2.) If I were the  
 (3.) know I love the la -

- frog,  
 king of the world,  
 - dies,  
 Tell Love you to what I'd do. mine.  
 have my fun. I'm a

Nev - er un - der - stood a sin - gle word he said, — But I helped him a - drink - in' his wine. —  
 Throw a - way the cars and the bars and the wars, And make sweet love to you. —  
 high night fly - er and a rain - bow ri - der, A straight shoot - in' son - of - a - gun. —

Yes he al - ways had some might - y fine wine.  
 Yes I'd make sweet love to you. Sing - ing  
 Yes a straight shoot - in' son - of - a - gun.

R.H. R.H.

JOY TO THE WORLD. All the boys and

girls now. Joy to the fish-es in the deep blue sea, —

To Coda

Joy to you and me. —

You

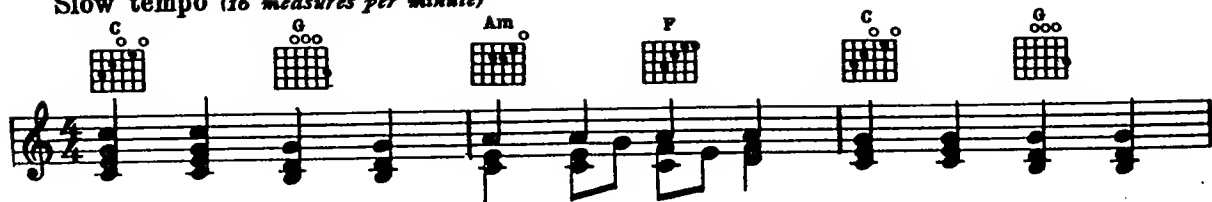
D. S. al Coda

The musical score is written for voice and piano. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is divided into several systems. The first system contains the vocal line with the lyrics 'JOY TO THE WORLD. All the boys and' and a piano accompaniment. The second system continues the vocal line with 'girls now. Joy to the fish-es in the deep blue sea, —'. The third system includes a 'To Coda' section with a double bar line and repeat signs, followed by the lyrics 'Joy to you and me. —'. The fourth system shows the piano part continuing with various chords. The fifth system features the vocal line with the word 'You' and a piano accompaniment. The score concludes with a 'D. S. al Coda' instruction and a final piano accompaniment. Guitar chord diagrams are provided for the following chords: D, A, D7, G, Bb, D, A7, C, D7, D, D, D, D7, G7, Bb, D, C, D7, D, D.

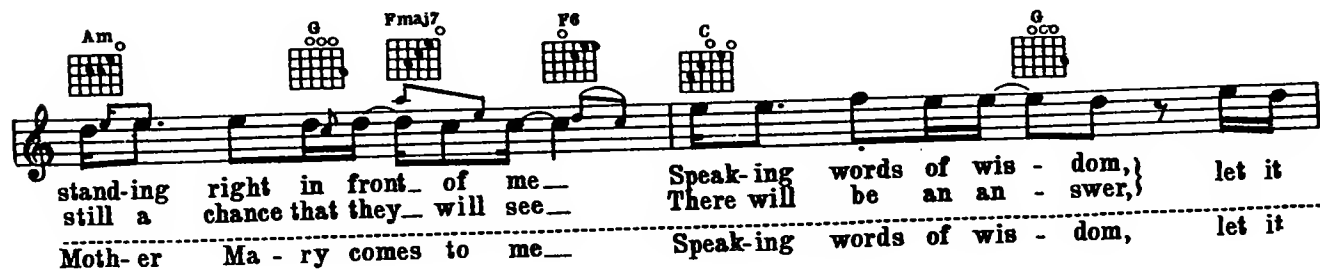
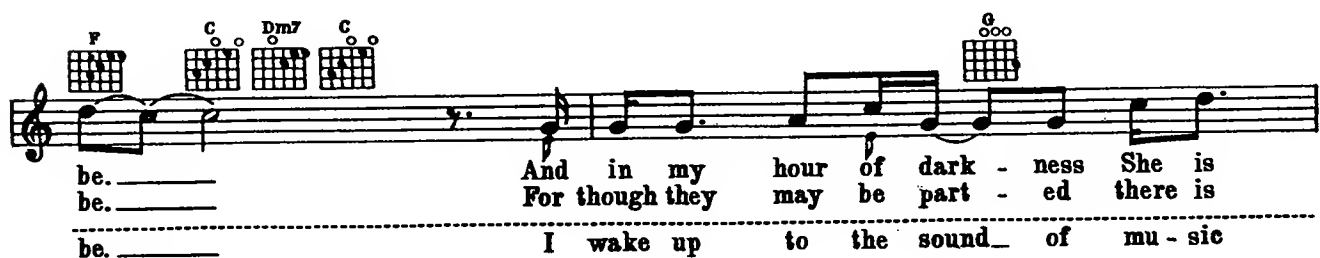
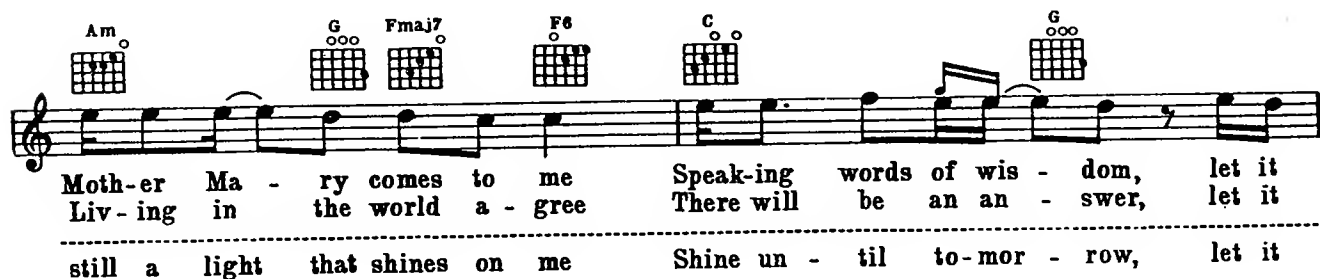
## LET IT BE

Words and Music by  
JOHN LENNON & PAUL McCARTNEY

Slow tempo (16 measures per minute)



1. When I find my-self in times of trou-ble  
 2. — the bro - ken heart-ed peo-ple  
 3. *Instrumental*  
 4. — the night is cloud-y There is




























be.\_\_\_\_ } Let it be,\_\_\_\_ let it be,\_\_\_\_ Let it be,\_\_\_\_ let it be,\_\_\_\_ (v.2. Yeah)














Whis-per words of wis-dom, let it be\_\_\_\_ 2. And when\_\_\_\_  
 There will be\_\_\_\_ an an-swer, let it be\_\_\_\_  
 Whis-per words of wis-dom, let it be\_\_\_\_ 4. And when\_\_\_\_  
 There will be\_\_\_\_ an an-swer, let it be\_\_\_\_








Let it be,\_\_\_\_ let it be,\_\_\_\_ let it be,\_\_\_\_

let it be,\_\_\_\_ Whis-per words of wis-dom, let it be.\_\_\_\_



















to Coda ⊕

D.S. al Coda  
 (Instrumental and Repeat)

CODA ⊕

## GYPSYS, TRAMPS AND THIEVES

Words and Music by  
BOB STONE

Moderately

1. I was (3.) born in the wag-on of a trav - e - lin' show.  
 (2.) picked up a boy — just — south of Mo - bile.

*mf*

Ma - ma used to dance for the mon-ey they'd throw  
 We gave him a ride, filled him with a hot meal.

Pa - pa would do — what - ev - er he  
 I was six - teen, — he was twen - ty

could,  
 one.

preach a lit - tle gos - pel  
 Rode with us to Mem - phis

and  
 and



365

Gm7(C bass) F B $\flat$  C

sell a cou - ple bot - tles of Doc - tor Good. }  
 Pa would-a shot him if he knew what he'd done. } Gyp - sys,

B $\flat$ maj7 Fmaj7 B $\flat$ maj7 Fmaj7 B $\flat$ maj7 Fmaj7 B $\flat$ maj7 Fmaj7

Tramps And Thieves. We'd hear it from the peo - ple of the town. They called us Gyp - sys,

B $\flat$ maj7 Fmaj7 B $\flat$ maj7 Fmaj7 Dm C B $\flat$  Last time fade

Tramps And Thieves and ev-'ry night all the men would come a-round ——— and lay their mon-ey

1 Dm C Dm C 2 Dm C

down. 2. We down. 1

nev-er had school-in' but he taught me well with his smooth south-ern style. ——— But

three months la-ter I'm a gal in trou-ble and I have-n't seen him for a while. ———

Mm, mm, I have - n't seen him for a

while. 3. She was down. *D. S. and fade*

# TRACES

367

Words and Music by  
BUDDY BULE, JAMES COBB  
and EMORY GORDY

Guitar and  
Chord Name

Bb Instruments  
(Melody)

C Chord Organ

C  
Instruments  
(Melody)

Piano  
or  
Organ

Pedal and  
Bass

Chord diagrams: F, Am, Cm, D7

6 6+ 8 9 8 8 6+ 6 5 4+ 4+ 5 6

Fad-ed pho - to - graph,  
Rib-bons from her hair,

Cov-ered now with lines and creas - es  
Sou-ve - nirs of days to - geth - er

Chord diagrams: Gm, Eb, Gm, A, Dm

5 6 6+ 8 6+ 6+ 6 5 4 3 3 4 5 6 9 10

Tick-ets torn in half,  
The ring she used to wear,

Mem-o-ries in bits and piec - es,  
Pag-es from an old love let - ter.

Trac - es of

Chord diagrams: Dm7, Dm5, Bb, Bbm7, C7

11 10 9 11 11 12 11 10 10 9+ 8+ 8 8 6+ 6

love long a - go that did - n't work out right.

Trac-es of

Chord diagrams: Cm, C7, Cm, C7, F

5 5 6 6 5 4

love.

love with me to - night.

# Have You Ever Seen The Rain?

## VERSE

Some- one told me long a- go — There's a calm be-fore — the storm, — I know; —

And it's been com - in' for — some time. —

When it's o - ver, so — they say, — It 'll rain a sun - ny day, — I know; —

## CHORUS

I want to know, — Have you ev - er — seen the rain?

Shin - in' down — like wa-ter. —

com-in' down — on a sun - ny day? —

I want to know, — Have you ev - er — seen the rain

## VERSE

Yes-ter-day, and days\_\_\_ be-fore,\_\_\_ Sun is cold and rain\_\_\_ is hard,\_\_\_ I know;\_\_\_

Been that way\_\_\_ for all\_\_\_ my time.\_\_\_ 'Til for-ev-er, on\_\_\_ it goes\_\_\_

Through the cir-cle, fast\_\_\_ and slow,\_\_\_ I know;\_\_\_ And it can't stop,\_\_\_ I won-der.

*D. S. al Coda*

*Coda*

## Only You

BUCK RAM &amp; ANDE RAND

On - ly You \_\_\_\_\_ can make this world seem right. \_\_\_\_\_ On - ly You \_\_\_\_\_ can make the

dark - ness bright. \_\_\_\_\_ On - ly You and you a - lone can thrill me like you do And

fill my heart with love for on - ly you. \_\_\_\_\_ On - ly You \_\_\_\_\_ can make this

change in me, \_\_\_\_\_ for it's true \_\_\_\_\_ you are my des - ti - ny. \_\_\_\_\_ When you hold my hand, I

un - der - stand the mag - ic that you do, You're my dream come true, my one and On - ly You. \_\_\_\_\_

## ISN'T IT A PITY

Words and Music by  
GEORGE HARRISON

**Moderato**

*mf*

Is-n't It A Pi-ty; now, is-n't it a

shame, How we break each oth-er's hearts and cause each oth-er

pain. How we take each oth-er's love with-out think-ing an-y

Chords: G, Em6, Cmaj7, G, Gdim, C, G, A, C

more; For-get-ting to give back;— Is-n't It— A

Pi-ty?— Some things take so long,——

*To Coda*

but, how do I ex - plain, when not too man - y peo - ple

can see we're all the same. And be-cause of all their tears

their eyes can't hope to see the beau-ty that sur-rounds them.

*G* *G* *Gdim*

Is-n't It A Pi-ty?

*G* *G* *D. S. al Coda*

For-get-ting to give

*Coda* *G*

back; Now, Is - n't It A Pi - ty?

*Gdim* *C* *G*

Repeat ad. lib. and fade-out

*G* *Gdim* *C* *G*



# SHE'S ALL I GOT

Words and Music by  
JERRY WILLIAMS Jr. and  
GARY BONDS

Moderately

BMI

The piano introduction consists of two measures. The first measure features a treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It contains a series of eighth and sixteenth notes in the right hand, with a forte (f) dynamic marking. The bass line in the left hand consists of a simple eighth-note pattern. The second measure continues the melodic line in the right hand with a half note and a quarter note, while the bass line remains consistent.

This block shows the piano accompaniment for the first two measures of the song. The right hand continues the melodic line from the introduction, featuring a half note and a quarter note. The left hand provides a steady eighth-note bass line. The key signature remains Bb and Eb, and the time signature is 4/4.

Bb Eb

1. Friend, don't take her, she's all I got,  
2. Friend, don't take her, she's all I got,

This block contains the first line of the song. The vocal melody is written in the treble clef, starting on a Bb and moving up to an Eb. The piano accompaniment is in the bass clef, featuring a steady eighth-note bass line. The key signature changes from Bb to Eb for the second measure. The lyrics are: "1. Friend, don't take her, she's all I got, 2. Friend, don't take her, she's all I got,".

F7 Bb

please don't take her love a - way from me; I'm beg- gin' you;  
please don't take her love a - way from me; I'm beg- gin' you;

This block contains the second line of the song. The vocal melody is written in the treble clef, starting on a Bb and moving up to an Eb. The piano accompaniment is in the bass clef, featuring a steady eighth-note bass line. The key signature changes from Eb to Bb for the second measure. The lyrics are: "please don't take her love a - way from me; I'm beg- gin' you; please don't take her love a - way from me; I'm beg- gin' you;".

Eb

Friend don't take her, she's all I got, she's  
Friend don't take her, she's all I got, she's

F7                      Bb                      Cm7

ev - 'ry-thing in life I'll ev - er need. She is life when I  
ev - 'ry-thing in life I'll ev - er need. She's my fin - gers when I

Bb                      Cm7                      Dm                      Eb                      F7

want to live, she's ev - 'ry - thing to me in life that  
want to feel, she's the on - ly thing in life to me that's

Bb                      Cm7                      Bb

life can give. She's my wine when I need a drink She's the  
real - ly real. She is love she's all the love I know She could

1. Cm7 Dm Eb F7 Bb

first thought in my mind \_ each time I try to think \_ and I say

2. Cm7 Dm Eb F7

kiss the ground \_ in the win - ter time \_ and make the flow - ers grow. \_

*ad lib.*

Bb Eb

Don't take her, she's all \_ I got: please don't take her, she's all \_ I got.

*a tempo*

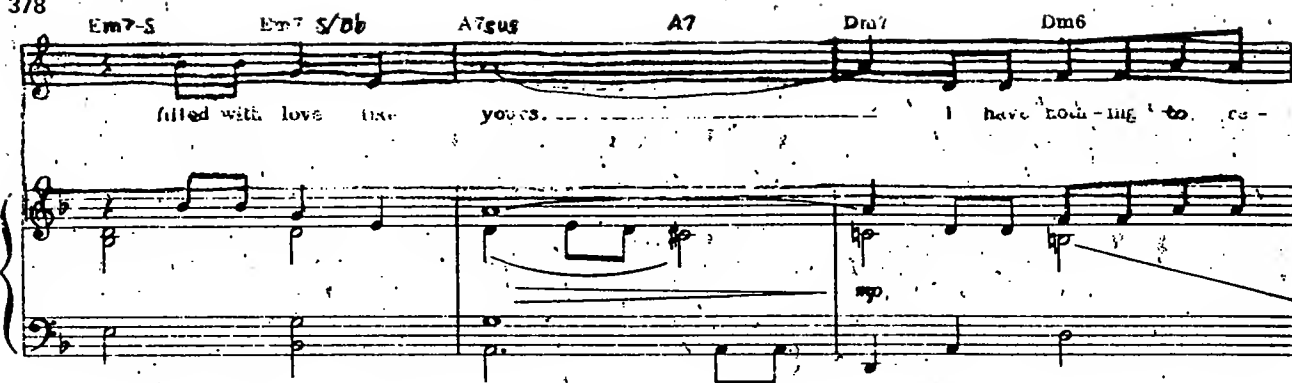
Bb Eb.

Please don't take her, she's all \_ I got. Please don't take her, she's all \_ I got.

*Repeat and fade*

Em7-5 Em7 S/bb A7sus A7 Dm7 Dm6

filled with love like yours. I have nothing to



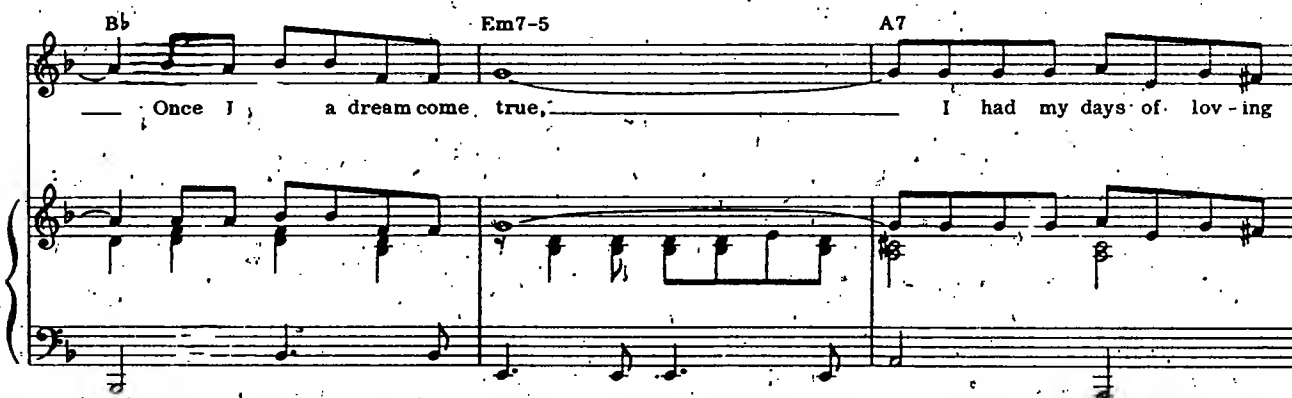
Gm 3 Gm7 C7 Fsus 3 F Fmaj7

get in this life. I've had all there is to get in this life.



Bb Em7-5 A7

Once I a dream come true, I had my days of lov-ing



1. D Gm/Bb A7 Tacet 2. D Gm D Dmaj7 D6

you. When I think how soon we you.

rall.

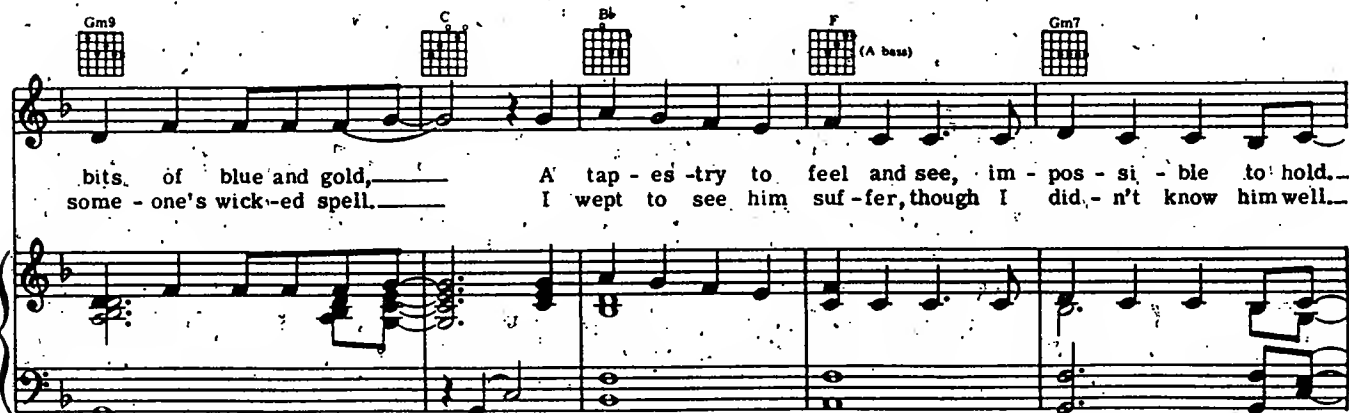
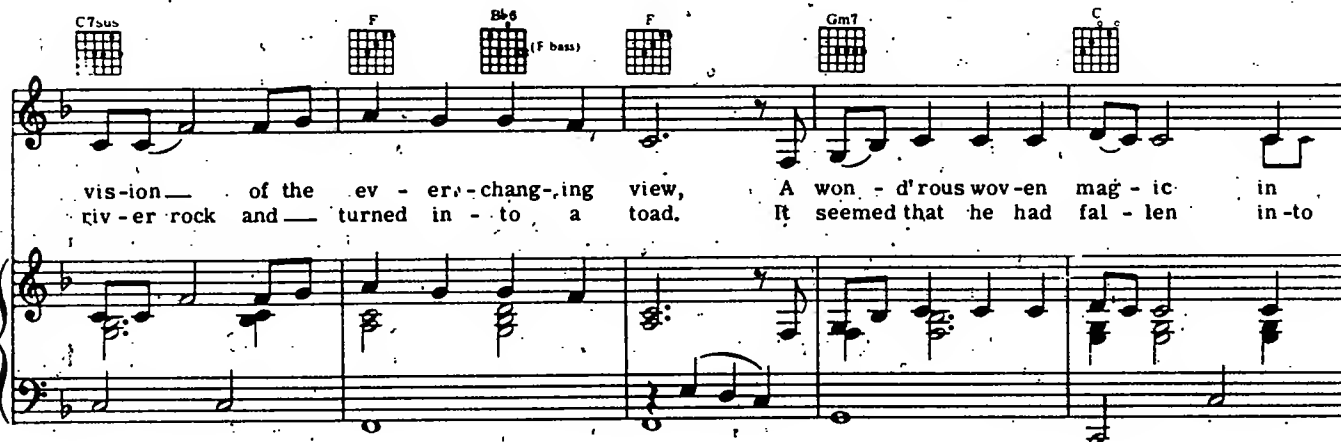
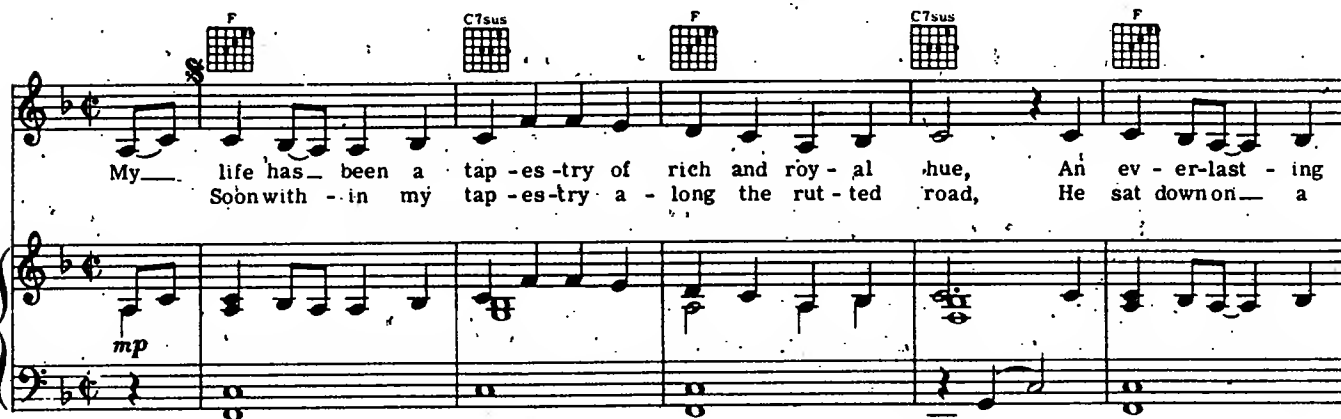
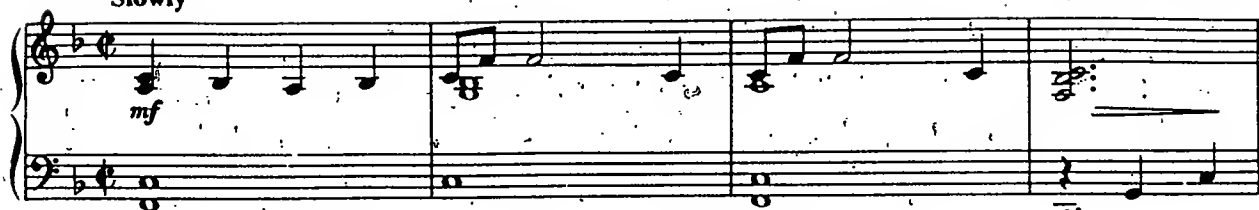


# TAPESTRY

379

Words and Music by  
CAROLE KING

Slowly



Once a - mid the soft and sil - ver sad - ness in the sky, There  
 As I - watched in sor - row there sud - den - ly ap - peared A

came a man - of for - tune, a drift - er pass - ing by. He wore a torn and  
 fig - ure grey - and ghost - ly be - neath a flow - ing beard. In times of deep - est

tat - tered cloth a - round his leath - ered hide. And a coat of man - y col - ors, yel - low  
 dark - ness I've seen him dressed in black. Now my tap - es - try's sun - ray - el - ling; he's

green on eith - er side. He moved with some un -  
 come to take me back.

*To Coda*

0003TSM-3-2

cer-tain-ty as if, he did -n't know Just what he was there— for or

where he ought to go.— Once he reached for some-thing gold - en hang-

ing, from a tree— And his hand came down emp - ty.— N.C.

*D. S. al Coda*

*Coda* *rall.* He's come — to take me back. — *rall.*

Recorded by SONNY &amp; CHER on KAPP Records

## ALL I EVER NEED IS YOU

Words and Music by  
JIMMY HOLIDAY  
EDDIE REEVES

Moderately

Some-times when I'm down and all a lone,

just like a child with-out a home. The love you give me keeps me hang-in' on,

Oh hon-cy All I Ev-er Need is You.

You're my first love, you're my last, You're my fu-ture, you're my past.



C

G

Em

A7

Am7  
(D bass)

G

383

And lov-ing you is all I ask, Hon-ey, All I Ev-er Need Is You.

Win-ters come and they go, and we watch the melt-ing

snow, Sure as sum-mer fol-lows spring, all the things you do

give me a rea-son to build my world a-round you. Some men fol-low rain-bows, I am

*rit.* *a tempo*

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B7 Em G7

told, Some men search for sil - ver some - for gold.

C G Em A7

I have found my treas - ure in your soul, Hon - ey, All I Ev - er Need - Is

D7 G B7

You. With - out love I'd nev - er find the way, Through

Em G7 C

ups and downs of ev - 'ry sin - gle day. I won't sleep at night - un - til you

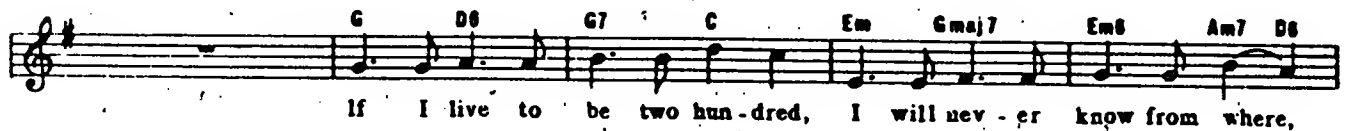
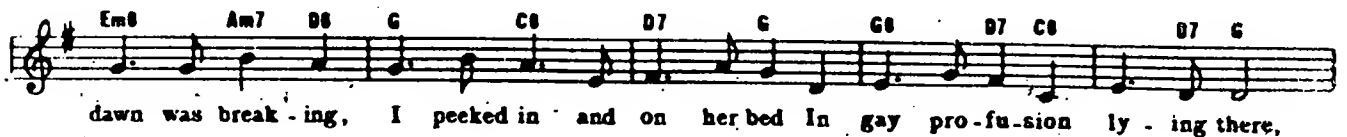
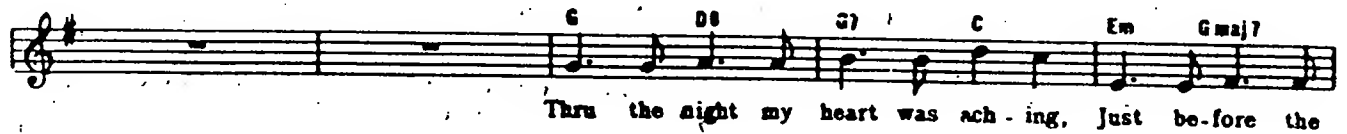
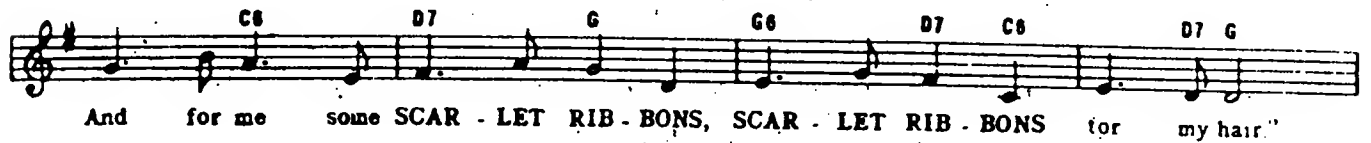
G Em A7 Am7 (Obass:) D7 G C G

say, my Hon - ey, All I Ev - er Need - Is You.

# Scarlet Ribbons

(For Her Hair)

385



# Poetry In Motion

## Refrain-with a beat

Refrain-with a beat

PO-ET-RY IN MO-TION, Walk-in' by my side;— Her love-ly lo-co-

mo-tion Keeps my eyes o-pen wide.— PO-ET-RY IN MO-TION,

See her gen-tle sway;— A-wave out on the o-cean Could nev-er move that

way. I love ev-'ry move-ment, There's noth-ing I would

change; She does n't need im-prove-ments, She's much too nice to

re-ar-range— PQ-ET-RY IN MO-TION, (1. Danc-ing close to me;— A  
2. All that I a-dore;— No

flow-er of de-votion, A-sway-ing grace-ful-ly.  
Num-ber Nine love po-tion Could make me love her more.

# SUNDAY MORNIN'

387.

Words and Music by  
MARGO GURYAN

Sun-day Morn-in', Sun shin-in' from your  
 eyes. Sleep-y face smil-in' in-to mine. Sun-day Morn-  
 in' Lots of time with noth-in' to do, Lots of time to spend with you  
 on Sun-day Morn-in'. It's so quiet in the  
 street, we can hear the sound of feet walk-in' by.  
 I'll put coffee on to brew, We can have a cup or two, and  
 do what oth-er peo-ple do on Sun-day Morn-in', Sun-day  
 Morn-in', Sun-day Morn-in', Sun-day. Sun-day, I love Sun-day, Sun-day  
 Morn-in'. Come, hold me in your arms, I love you,  
 Ev-'ry-thing's al-right. (Sun-day Morn-in') Ev-'ry-thing's al-  
 right. (Sun-day Morn-in') Ev-'ry-thing's al-right.

# GRANADA

**Am**  
**Moderato**

Gra - na - da, — I'm fall-ing un- der your spell, — And if you could speak what a

**Broadly** **E** **F** **E<sub>3</sub>**

fascinat-ing tale you would tell, — Of an age — the world has long for-got-ten — of an

**F** **E** **Dm7G7**

age — that weaves a si-lent mag-ic in Gra- na- da to - day. —

**Beguine**  
**Chorus** **C** **C6** **Em** **C** **Em7** **C°**

The dawn in the sky greets the day with a sigh for GRA -  
And when day is done and the sun starts to set in GRA -

**Dm7 G7** **Dm G7** **G7**

NA - DA. — For she can re -  
NA - DA. — I en - vy the

**G7** **D7 G7** **C** **C6**

mem-ber the splen-dour that once was GRA- NA - DA. —  
blush of the snow- clad Si - er - ra Ne - va - da. —

**Dm C** **C6** **Em**

It still can be found in the hills all a -

**C** **Em**

round as I wan-der a- long, — En-

**B7** **B7+** **B7** **C<sub>3</sub>** **Em** **C** **Em**

tranc'd by the beau-ty be - fore me, — En - tranced by a

# GRANADA CONT'D

389

B7 B7+ Em D#7 C#° G7

land full of sun-shine and flow-ers and song. And

Dm C C C7 F

For soon it will wel-come the stars while a

Fm C Fm6 C

thou-sand gui-tars play a soft hab-an-er-a; Then

Fm C C°

moon-lit GRA-NA-DA will live a-gain the glo-ry of

G7 G9+ 1. C C° G7

yes-ter-day, ro-man-tic and gay.

C C° G7 2. C Fm C Fm C G9+ C

The gay.

## FOOL WAS I, A

Ddim C

A fool was I to, fell in love the night I found you,  
You made me cry, but with the tears my love grew strong-er,

Cdim D G7 1. C

I built my day dream all e-round you, oh what a fool was I.  
with-out you ev-'ry night grew long-er

2. Cm C7 F Bb6 C

I. The more your lips did-a't rent me all the more I want-ed  
you, I loved you so much and dar-ling, I still do.

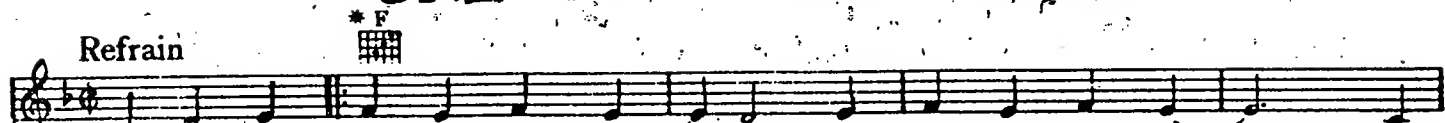
G7 F#6 Ddim C

A fool was I to sit and cry my sup-ty heart out,  
when just your voice could make me start out to be a fool a-gain.

# ONE OF THOSE SONGS

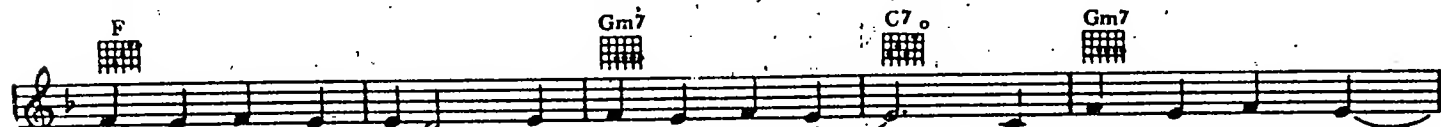
## Refrain

\* F



1. Well, this is ONE OF THOSE SONGS that you hear now and then, — you  
 2. Be - cause it's ONE OF THOSE SONGS that can make you re - call — a  
 3 Well, this is ONE OF THOSE SONGS that's so eas - y to hear, — you

F Gm7 C7 Gm7



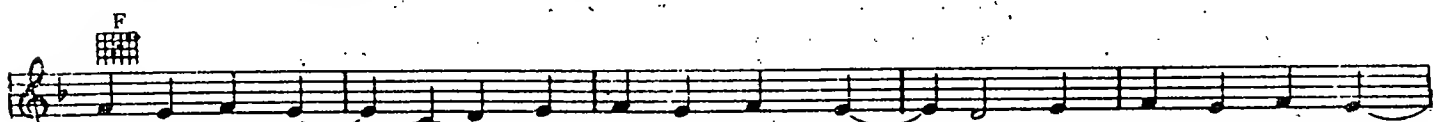
don't know just where, — you don't know just when. — It's ONE OF THOSE SONGS —  
 ride in the spring - time, a walk in the fall, — a day in the coun -  
 lis - ten just once, — then you play it by ear. — It's hummed on ve - ran -

C7 Gm7 C7 Gm7 C7



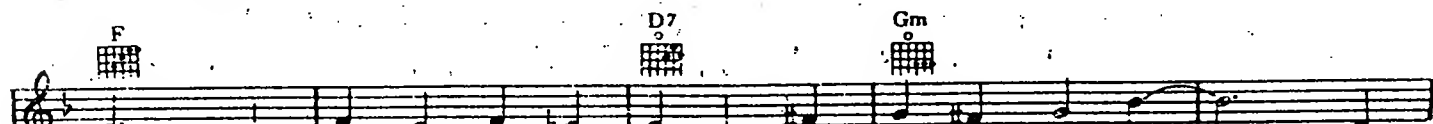
— that are o - ver and then, — it's ONE OF THOSE SONGS — that start  
 try, a night on the town, — the sun com - ing up, — or the  
 das and strummed on gui - tars, — and all you re - mem - ber is

F



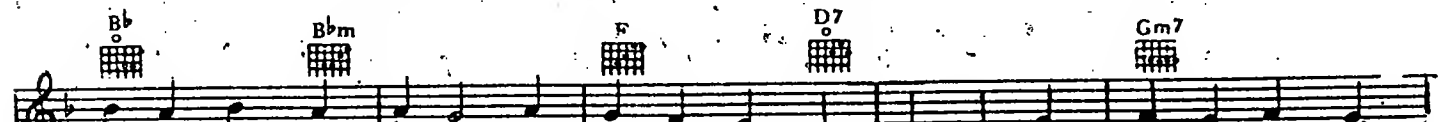
play - ing a - gain. — Yes it's just ONE OF THOSE SONGS — that you hear for a while, —  
 rain com - ing down. — Or else the eve - ning you part - ed, the morn - ing you met, —  
 "lah - dee - dah - dah." — But lat - er on you'll re - call — it in some oth - er year, —

F D7 Gm



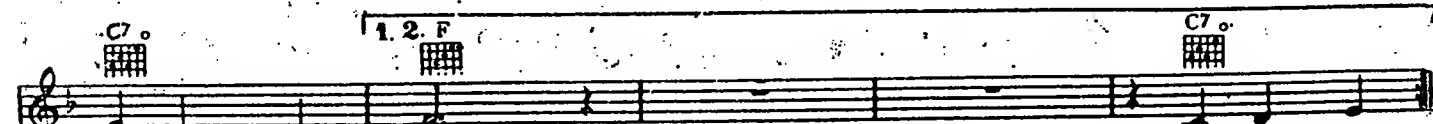
— that come in - to fa - shion and go out of style. — It's  
 the love of your life — you can nev - er for - get. — The  
 you may start to smile — or you may shed a tear. — You'll

Bb Bbm F D7 Gm7



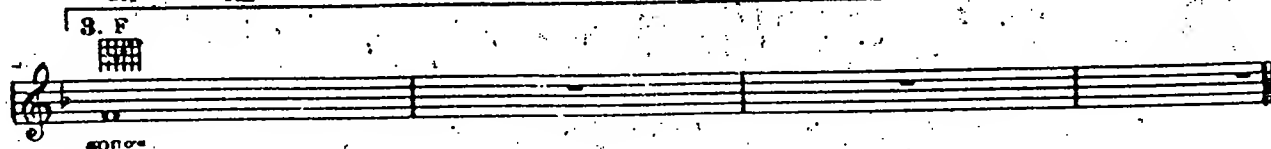
ONE OF THOSE SONGS that you think you for - got, — but it's ONE OF THOSE SONGS.  
 rea - son is sim - ple, the mem - ry be - longs — to one of those won -  
 find that one part — of your life - time be - longs — to one of those won -

C7 1. 2. F C7



— you der - can ful not! songs. 2. Be - cause it's  
 der - ful 3. Well, this is

3. F



3. Well, this is



# MISTER LONELY

Words and Music by  
BOBBY VINTON  
and GENE ALLAN

## Refrain

{1. Lone - ly. I'm MIS - TER LONE - LY, I have no  
 {2. Let - ters, nev - er a let - ter, I get no

bod - y for my own; I'm so lone - ly. I'm MIS - TER  
 let - ters in the mail; I've been for - got - ten, yeah, for -

LONE - LY, Wisn I had some - one to call on the phone.  
 got - ten Oh, how I won - der how is it I've failed, Now I'm a

sol dier a lone - ly sol - dier A - way from

home through no wish of my own That's why I'm

lone - ly. I'm MIS - TER LONE - LY I wish that I could go back

home I could go back home.



# I WILL

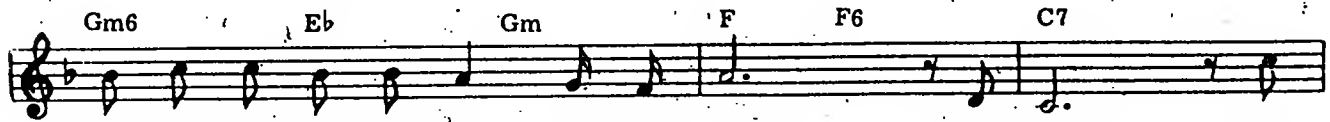
393



I don't wan - na be the one to say I'm gon - na miss you, But I  
You will lock at him and see me smil - ing back - at you, I know you



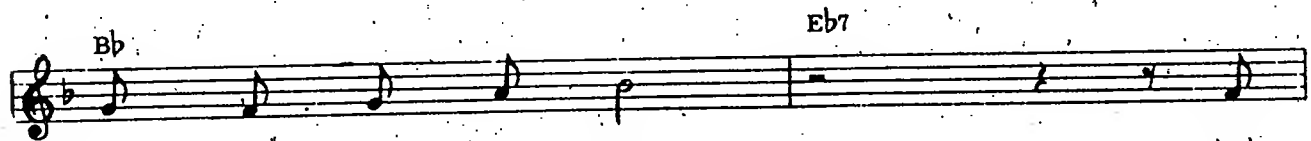
WILL, I WILL.  
will, you will. I don't wan - na say I'm gon - na  
You will find, your - self re - peat - ing



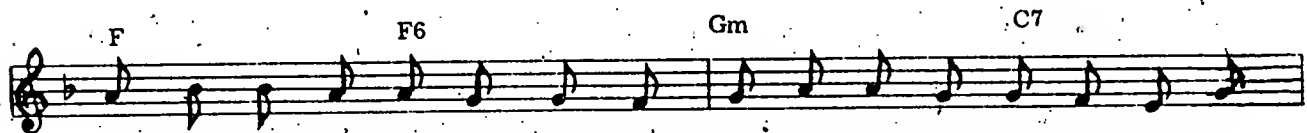
cry my eyes out, ba - by, But I WILL, I WILL. I'm  
things we used to do, I know you will, you will. Don't



not a - shamed for you to know how much I real - ly loved you so, 'cause  
won - der if you want to come back, Just come run - ning home to me, and



it was such a thrill.  
let me, feel that thrill. And  
'Cause



just re - mem - ber when you're gone, there'll be that some - one sad who loves you  
I'm the one who told you I would love you dear, for - ev - er, and I



still. WILL, I WILL.

Recorded by EDDY ARNOLD on RCA VICTOR RECORDS  
**THE LAST WORD IN LONESOME IS ME**

The last word in lone - some is me, the last  
 word - in lone - some is me. My heart is as lone - ly as a  
 heart can be lone - ly, The last word in lone - some is me.  
 Too bad what's hap - pened to our good love, too bad what's  
 hap - pened to our good love. Some - times our best is - n't  
 quite good e - nough, and the last word in lone - some is me.  
 My heart is as lon - ly as a heart can be  
 lone - ly, The last word in lone - some is me. *molto rit.*

*D. S. al Coda*

# THE NIGHT WE CALLED IT A DAY 395

**CHORUS**

There was a moon out in space, But a cloud drift-ed ov-er its face, You kissed me and went on your way, THE NIGHT WE CALLED IT A DAY, I heard the song of the spheres, Like a min-or la-ment in my ears, I had-nt the heart left to pray, THE NIGHT WE CALLED IT A DAY, Soft thru the dark, the hoot of an owl in the sky, Sad tho' his song, No blu-er was he than I, The moon went down, stars were gone, But the sun did-n't rise with the dawn, There was-nt a thing left to say, THE NIGHT WE CALLED IT A DAY, There was a DAY

Chords: Cm, F#m6, Cdim, Gmaj9, G6, D9, Cdim, G, Em7, Bbdim, Bm7, Bb7, Am7, Ab7, Gmaj7, G6, Cm, F#m6, Cdim, Gmaj9, G6, B7+, B7, Em7, Bbdim, Bm7, Bb7, Am7, Ab7, G7, Fm, G7, Cmaj7, Dm, B, Cmaj7, Cm6, B7, Em(maj7), Em6, Am7, B7+, Em, B7+, Em7, Gm, Bbdim, Bb, D7, Cm, F#m6, Cdim, Gmaj7, G6, B7+, Em, Em7, Ay, Gdim, Bm, Bbm, Am, Ab9, Gmaj9, G6, Gmaj9, Fdim, G6

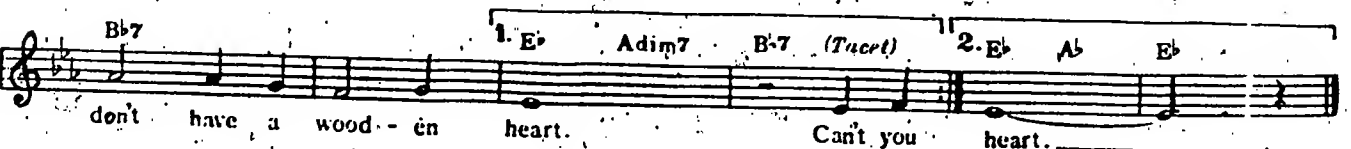
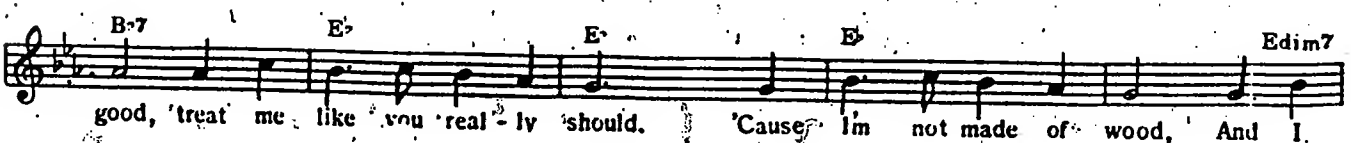
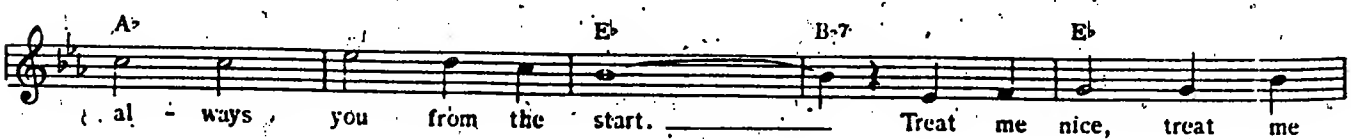
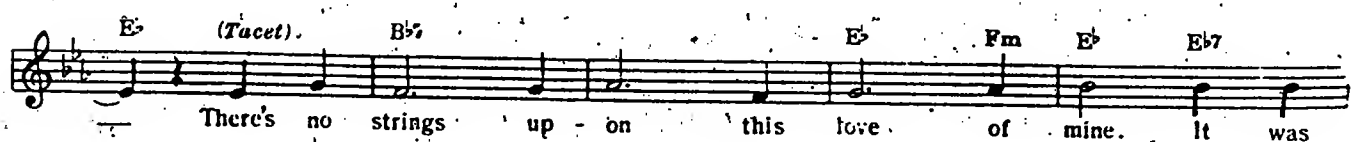
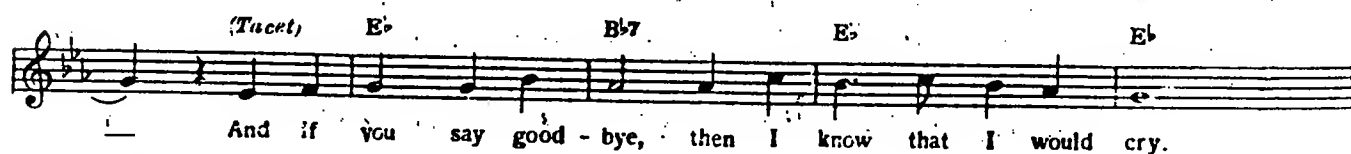
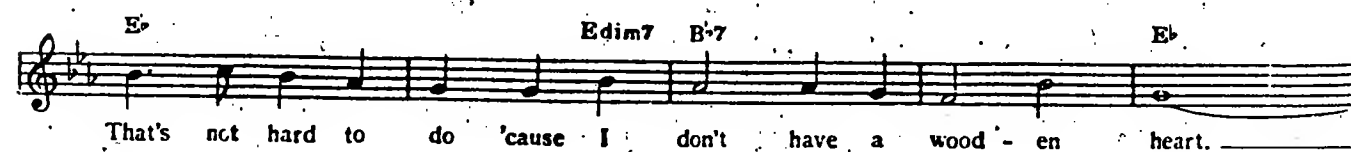
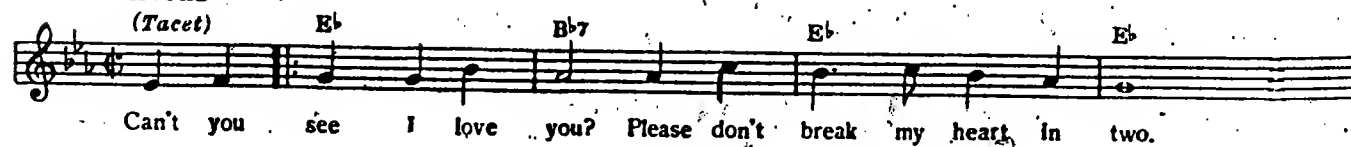
# Wooden Heart

Words and Music by  
**FRED WISE**  
**BEN WEISMAN**  
**KAY TWOMEY**  
**BERTHOLD KAEMPFERT**

**Moderately**

**Chorus**

(Tacet)



# I COULD HAVE TOLD YOU

Lyric by CARL SIGMAN

Music by JAMES VAN HEUSEN

Chorus: *Rubato (Broadly, with much expression)*

I COULD HAVE TOLD YOU {she'd  
he'd} hurt you, {She'd  
He'd} love you a while then do

sert you, If on - ly you asked I COULD HAVE TOLD YOU so.

I could have saved you some cry - ing, Yes, I COULD HAVE TOLD YOU {she's  
he's}

ly - ing, But you were in love and did - n't want to know.

I hear {her  
him} now as I toss and turn and try to sleep, — I hear {her  
him}

now mak - ing, pro - mis - es {she'll  
he'll} nev - er keep — And soon it's o - ver and

done with, {she'll  
he'll} find some - one new to have fun with, Thru all of my tears

I COULD HAVE TOLD YOU so. I COULD HAVE so.

## LADY



La-dy, you're in love to-day but what a-bout your bro-ken heart to-mor-row? \_\_\_\_\_  
 La-dy, take my love to-day and let me give you hap-pi-ness for-ev-er. \_\_\_\_\_



Why waste all your love-li-ness on some-one if he real-ly does-n't care? \_\_\_\_\_  
 Ev-'ry day you wait, a lit-tle love we could be shar-ing slips a way. \_\_\_\_\_



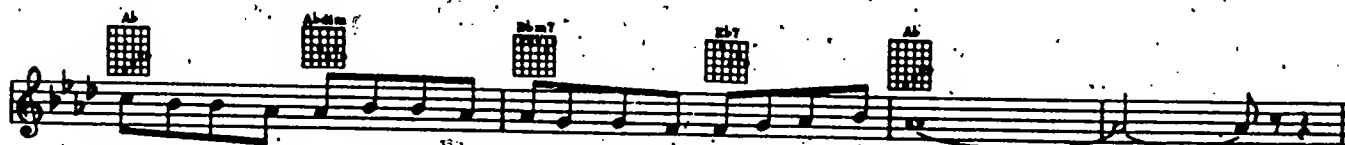
Let me take you in my arms and let me love you ten-der-ly, and you'll see.



All the joys of life you nev-er found be-fore you'll find with me.



Why find out too late that what you thought was love was just a brief fan-ta-sy?



I'm in love with you, so love-ly la-dy, won't you fall in love with me.



(Remember Me)  
I'm The One Who Loves You

When you're all a-lone and blue, No one to tell your troubles to, Re-mem-ber

Me, I'M THE ONE WHO LOVES YOU. When this world has turned you

down, Not a true friend can be found, Re-mem-ber Me, I'M THE ONE WHO

LOVES YOU. And thru' all kinds of weath-er You'll find I'll nev-er

change, Thru the sun-shine and the shad-ows I'll al-ways be the same. We're to-

geth-er right or wrong, Where you go I'll tag a-long, Re-mem-ber Me, I'M THE

ONE WHO LOVES YOU. When you're LOVES YOU

**Chords:** C7, F, F7, Bb, Bbm, F, C7, F7, Bb, Bbm, F, C7, Dm7, G7, C7, F, G7, C7, F, C7, F.

Lyrics Adapted by  
MICHAEL STONER  
Andante

# THE HOUSE OF THE RISING SUN

## FRITID PINK

Verse:

There is a house in New Orleans. They  
Go tell my ba-by sis-ter now, Don't  
call the Ris-ing Sun; Has been the  
do like I have done, And shun that  
ru-in of man-y poor girls and Lord call I know I'm  
house in New Orleans they the Ris-ing  
one. My moth-er she's a tai-lor, She  
Sun. Got one foot on the plat-form; The  
sews those new blue jeans, My dad go-dy-ing is a  
oth-er on the train, I'm go-dy-ing down to  
gam-blin' man, Plays down in New Orleans,  
New Orleans To wear the ball and chain.  
My hus-band is New Orleans boy, He goes from  
That house in New Orleans They call the  
town to town, The on-ly time he's sat is  
Ris-ing Sun, Has been the ru-in of man-y a  
fied, Is when he drinks his li-quer down,  
girl, And God I know I'm one.

# DIDN'T I

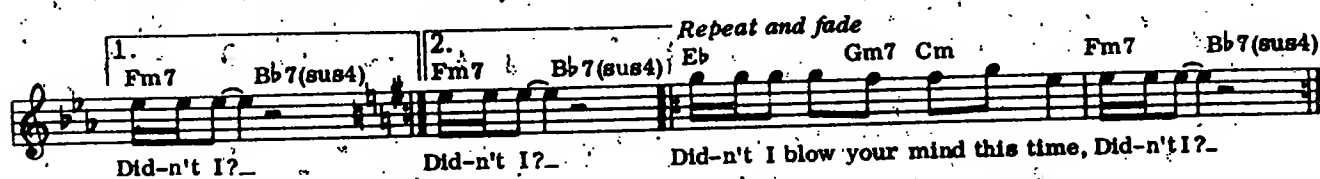
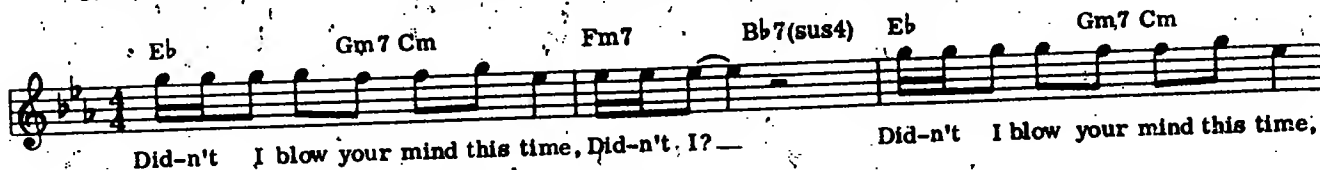
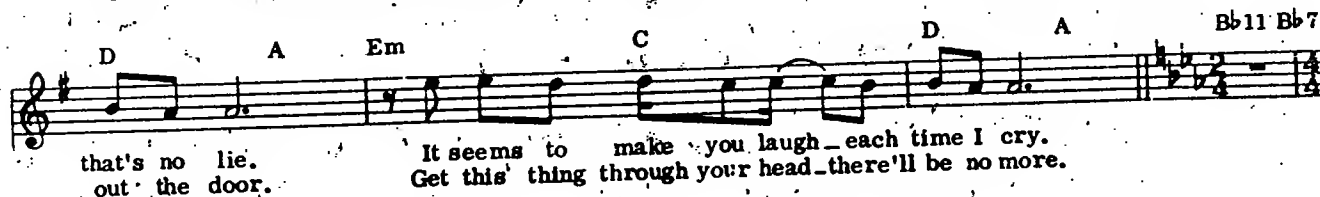
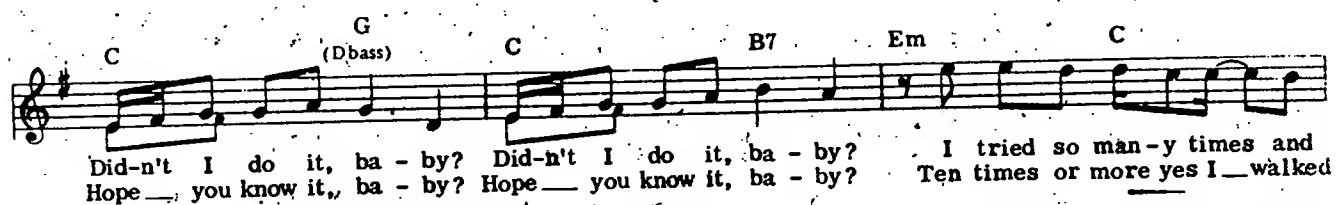
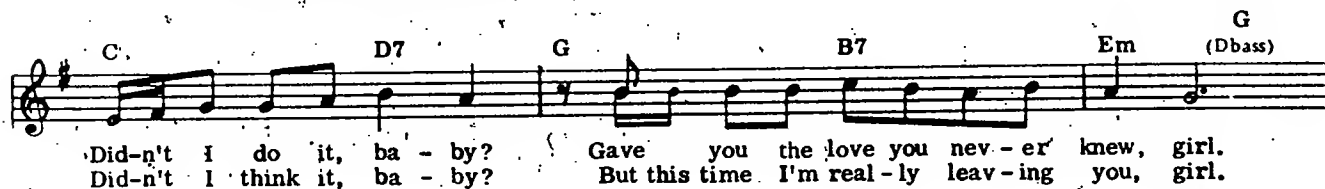
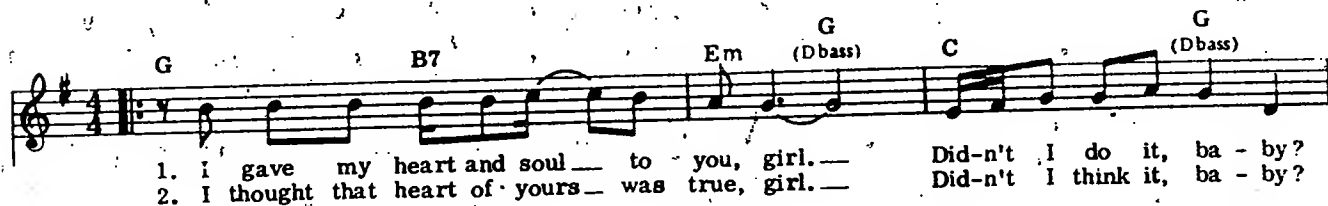
(Blow Your Mind This Time)

401

Lyric by  
WILLIAM HART

Music by  
THOMAS BELL

Moderately slow, with a beat



# Wake The Town And Tell The People

Lyric by  
SAMMY GALLOP

Tune Uke  
G C E A

Music by  
JERRY LIVINGSTON

Moderato

WAKE THE TOWN AND TELL THE PEO-PLE Sing it to the moon a - bove,

WAKE THE TOWN AND TELL THE PEO-PLE tell 'em that we're so in love

Let's be-gin the cel - e - bra - tion, let's de-clare a hol-i - day

Send a wed-ding in - vi - ta - tion. to the neigh-bors right a - way

When you are close to me and my heart is danc - ing with de - light

I want the world to see heav - en in my arms to - night.










Shout it from the high - est stee - ple ring the bells the whole night through

WAKE THE TOWN AND TELL THE PEO - PLE Tell them I'm in love with







you. WAKE THE TOWN AND TELL THE you.

Chord diagrams shown: C, G7, G9, C#dim, C, Fm6, Cdim, C7, F, Am, Am7, D7, Dm7, G9, C, G9, C, C#dim, Dm7, G7, C.







# BORN TO LOSE

BORN TO LOSE, I've lived my life in vain; Ev - 'ry  
 BORN TO LOSE, my ev - 'ry hope is gone; It's so

dream has on - ly brought me pain; All my life I've  
 hard to face that emp - ty dawn; You were all the










al - ways been so blue; BORN TO LOSE and now I'm los - in'  
 hap - pi - ness I knew; BORN TO LOSE and now I'm los - in'

























you. BORN TO LOSE, it seems so hard to bear;  
 you. There's no use to dream of hap - pi - ness;

How I long to al - ways have you near; You've grown  
 All I see is on - ly lone - li - ness; All my

tired and now you say were through; BORN TO LOSE, and  
 life I've al - ways been so blue;











now I'm los - in' you. BORN TO you.

# (I Know) I'M LOSING YOU

Words and Music by  
**CORNELIUS GRANT**  
**NORMAN WHITFIELD**  
**EDDIE HOLLAND**

Your love is fading — I can feel your love — fading —  
 girl it's fading a — way from me. 'Cause your touch, your touch — has grown  
 When I look in — to your  
 cold, — as if some — one else con — trols your ver — y soul. I've  
 eyes — a re — flection of a face — I see, I'm  
 fooled my — self — long as I can — I can feel the pre — sence of an —  
 hurt — in', down — heart — ed and wor — ried girl, 'Cause that face — does — n't be — long — to  
 oth — er man. It's there — when you speak my name, it's just not the same  
 me. It's all — o — ver your face — some — one's tak — en my place  
 Ooh ba — by I'm los — ing you it's in the air, — it's ev — 'ry — where,  
 Ooh ba — by I'm los — ing you you try hard to hide, — your emp — ti — ness in — side,  
 Ooh — ba — by I'm los — ing you. (Los — ing you) (Los — ing you) I can  
 tell when we kiss — from the ten — der — ness I miss Ooh ba — by I'm los — ing you. Girl I  
*Repeat for fade with various improvisations*  
 feel it in my bones an — y day — you'll be gone. Oh ba — by I'm los — ing you.

# LET IT BE ME

## (Je T'Appartiens)

407

*\* F* *C7* *C#dim* *Dm* *Am*

English { 1. I bless the day I found you, I want to stay a-round you,  
 Lyric: { 2. If, for each bit of glad-ness, Some one must taste of sad-ness,  
 French { 1. Com-me l'ar-gi-le L'in-sec-te fra-gi-le L'es-  
 Lyric: { 2. Que puis-je fai-re Pour te sa-tis-fai-re Pa-

*Bb* *F* *Gm7* *C7b9* *F* *Gm7* *C7* *F*

And so I beg you, LET IT BE ME. Don't take this  
 I'll bear the sor-row, LET IT BE ME. No mat-ter  
 cla-ve do-ci-le Je t'ap-par-tiens De tout mon  
 tron de la Ter-re Sur mon che-min Com-me les

*C7* *C#dim* *Dm* *Am* *Bb* *F*

heav-en from one, If you must cling to some-one, Now and for-ev-er,  
 what the price is, I'll make the sac-ri-fic-es, Through each to-mor-row,  
 e tre Tu es le seul mai-tre Je dois me sou-met-tre  
 un-ges Chan-ter tes lou-ans Mais je n'ai pas un

*Gm7* *C7b9* *F* *Bb* *Am* *Bb*

LET IT BE ME Each time we meet, love, I find com-  
 LET IT BE ME To you I'm pray-ing, Hear what I'm  
 Je t'ap-par-tiens Si tu con-dam-nes Je tends  
 Tu le sais bien. Je n'ai qu'un hom-me Rien qu'un

*F* *Gm7* *F* *Bb* *Am* *Bb*

plete love, With-out your sweet love, what would life be?  
 say-ing, Please let your heart beat for me, just me.  
 a-me Au creux des flam-mes. Je n'y pen-sais rien.  
 hom-me Qui t'ai-me com-me Comme un co-ain.

*F* *C7* *C#dim* *Dm* *Am* *Bb*

So nev-er leave me lone-ly, Tell me you'll love me on-ly, And that you'll  
 And nev-er leave me lone-ly, Tell me you'll love me on-ly, And that you'll  
 A-vec les pei-nes L'amour et la hai-ne Com-lant dans mes  
 Sou-vent je pen-se Que dans ton im-men-se Pa-lais da-si-

*F* *Gm7* *C7b9* *1. F* *Gm7* *C7* *2. F*

al-ways LET IT BE ME. ME.  
 al-ways LET IT BE ME. ME.  
 ces Je t'ap-par-tiens. oien.  
 len-ce Tu dois être

## STORMY

Moderately

*mp*

Am7 Gmaj7 Am7 Gmaj7

You were the sun — shine ba-by — When-ev-er you smiled, — But  
 Yes-ter-day's love — was like a warm sum-mer breeze — But

Am7 Gmaj7 Am7 Gmaj7

I call you Stor my to-day  
 like the wea ther it changed.

Am7 Gmaj7 Am7 Gmaj7

All of a sud-den that old — rain's fall — in' down — and  
 Now things are dream-y ba-by and it's win-dy and cold — and

Am7 Gmaj7

my world — is clou-dy — and gray: You've gone a —  
 I stand — a lone in — the rain: Call — in' your

**CHORUS**

Bm B Em7 A Em7

way — name — Oh, Stor my, Oh, Stor

A Bm Em7 Bm

my, Bring back that sun — ny day —

Em7 A Em7 A

Stor my, Oh, Stor my,